

Montana Arts Council

1994-95 Artists in Schools/Communities Program Guidelines for Artists and Sponsors

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What is this program and who should participate?

The Montana Artists in Schools/Communities program assists schools and community groups in broadening arts education experiences for Montana citizens. In this way, the program seeks to promote individual creative experiences and expressions in dance, music, the folk arts, theater, the visual arts and crafts, film and video, creative writing, and arts that utilize more than one of these areas.

The program does not support basic K-12 arts education curricula, a responsibility of the schools in Montana. The program supplements curricula through contact with working artists and other necessary creative projects.

The following is a list of groups and individuals who should participate in this program:

painters	elementary schools	symphonies
high schools	fiction writers	jewelers
dancers	jazz musicians	community groups
classical musicians	essayists	actors
education organizations	theater groups	poets
theater directors	choreographers	filmmakers
printmakers	hospitals	weavers
ceramists	basket makers	sculptors
woodcarvers	middle schools	seniors' centers
colleges or universities	rural schools	performance artists
bead workers	set designers	arts centers
folk musicians	videographers	... and many other groups and individuals.

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How can I get involved in this program?

Residencies

The simplest way to participate in the Artists in Schools/Communities program is to get involved with an artist residency. Residencies pair an artist with a school or community group for one week to ten months. The artist and community group cooperatively plan creative activities for the residency. The program supports about half of the costs of each residency.

An artist who is interested in working in a school or with a community group must apply to become a part of the artist roster in the January of odd-numbered years. Guidelines are on page 15 and application forms are found on the center pull-out pages.

A school or community group that is interested in working with an artist must apply to host a residency at least eight weeks before the start of that residency. Guidelines are on page 16, the roster of artists is on pages 2-13, and application forms are found in the center pull-out section.

Special Projects

An artist, school, community organization or statewide organization may have an idea for a creative or innovative arts education project that will significantly change the state of arts education in its area. This project may not fit into the residency model described above. If this is the case, a school or non-profit organization may apply for funds to support up to half of the costs of a specially designed project meeting its needs. Guidelines are on page 14 and application forms are found in the center pull-out section.

Whom should I contact for more information?

The Montana Arts Council's Artist Services staff is happy to talk with you about your ideas and plans. Please feel free to call Fran Morrow or Lorri Nisbet with your questions. Call 444-6430 weekdays between 8:00 a.m. and 5:00 p.m. If we must return your call, please be sure to leave a message as to the best time to reach you so we do not interrupt your work schedule.

Artists in Schools/Communities Program

Montana Arts Council
316 North Park Avenue, Suite 252
PO Box 202201
Helena, MT 59620
(406) 444-6430

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Rural Information Specialist
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1994-95 Residency Artists Roster

Montana Arts Council Artists in Schools/Communities Program

This roster of artists must be used by schools and organizations wishing to apply for an artist residency. A residency is a period of time (usually about one week) when an artist works in a school or with a community organization providing creative experiences for students. Activities may include workshops, in-service programs, lectures, performances, readings, special presentations, or classes, with a focus on creative expression.

The artists presented here have participated in an extensive application process in order to appear on the Montana roster. They were required to show quality of work, professional standing and a commitment to art as a life direction. Their applications were reviewed by committees of Montana artists and educators. If you are interested in becoming a part of this roster in future school years, please refer to the Guidelines for Artists on page 16 of this brochure.

If you would like to apply to sponsor a residency, please refer to the Guidelines for Sponsors on page 15 of this brochure. Before you fill out the application form in the pullout section, you need to begin planning for your residency.

First, form a small planning committee to make preliminary decisions on possible dates, artists on this roster who might come to your community and funding sources.

Then appoint one person to be the local coordinator for the residency. This person will complete the application form and be the link between your artist-in-residence and your school or organization. Your local coordinator may want to poll teachers or leaders in your group to get an idea about preferences of artists and/or discipline areas. He or she may want to call several artists for a brief "interview" over the phone. Feel free to call the Montana Arts Council (444-6430) if you have any questions about selecting an artist who will work well in your school or community.

Once you have selected the artist or company with whom you would like to work, fill out the application form provided in the pullout section of this publication. You should have two or three potential dates for your residency. Your application will be reviewed by a six-member committee of artists and educators. You will be notified as to their decision on your application as outlined on the chart on page 14.

Please call and talk with the Montana Arts Council staff at 444-6430 if you have any questions about or difficulties with this process. Good luck!



Folk Arts

Folk Artists are people within your own community working in traditional forms that are passed from generation to generation through the family, ethnic or occupational group. Their work serves to give identity to the groups from which they arise. They may work in one of more of the following traditional areas:

- occupational arts, such as folk architecture, basket making, leather working, whittling, blacksmithing and textiles;
- ethnic arts, such as decorative work, music, dance and costume;

- verbal arts, such as stories, poetry, legend, song, humor and family narratives.

The Montana Arts Council folklorist, Nicholas Vrooman, will come to your community to identify authentic and appropriate culture bearers for your residency, or if you have a local folk artists in mind, contact us to discuss your proposal. Call Francesca McLean, Montana Arts Council's Director of Folklife Services, 444-6430.



Aleph Movement Theatre, creative dance movement

Beck McLaughlin is a member of Aleph Movement Theatre and has worked with the Artists-in-Schools program for the last eight years. During most residencies, she concentrates on giving students and teachers an understanding of the vocabulary of dance-space, time and energy-using improvisations.

The class always starts with a warm-up. Students are then guided through explorations of different movement qualities. This leads to presenting the class with a problem to solve using creative movement. At different

times the students will work individually, with a partner and in small groups to create their solution. Each day will build on the

experiences and insights of the previous days. Critical evaluation will be used after improvisations to help students and teachers develop an awareness of why they like and/or are satisfied with some dances more than others. Special residencies can

also be arranged to concentrate on modern dance technique, help with choreography for other performances or ways for teachers to incorporate dance into the classroom.

Lives in: Helena, Montana

Phone: (406) 443-1274

Available: on a limited basis

Works with: any age group



Susan Bendix, choreographer

Susan Bendix's workshops focus on children creating their own choreographic works and events. She also works with language arts by using activities in which qualitative movement experiences are interpreted in metaphoric terms and developed into poetry. Visual arts are pulled in as she asks children to draw, in an abstract way, what they see in movement, be it a floor pattern, the after image of a sweeping arm gesture or the sheer sense of power in a jump. In some residencies they make giant inflatable rooms out of clear plastic

on which the kids can write and draw.

"Children are gifted with a natural, spontaneous and uninhibited creative energy. They are also blessed with an abundance of kinetic energy. These factors make for a raw, unbridled resource. In my work with children I aim to tap that indigenous creativity and guide them through the steps to make their own dances and written works."

She is strong at guiding a child through the creative process and has a good eye for spotting raw material and shaping it.

Lives in: Tempe, Arizona

Phone: (602) 966-6126

Available: throughout the year

Works with: third grade through adult



Karen Kaufmann, choreographer

Karen Kaufmann has choreographed, taught and performed for thousands of children and adults over the past 15 years. She is a Faculty Affiliate at the University of Montana, Department of Drama/Dance and also specializes in courses and in-service workshops for teachers and individuals who want to be more knowledgeable about creative movement. She has an M.A. in Dance Education from Antioch University and has completed two manuals for teachers on using movement in the classroom.

Karen's classes awaken young people to their creative potential and include the spontaneity and joy of creative movement, as well as the development and refinement of choreography.

Lives in: Missoula, Montana

Phone: (406) 721-4272

Available: throughout the year

Works with: teachers, elementary students and people with disabilities



Photo/Quesada-Burke

Katherine Kramer, jazz tap

Katherine Kramer is a jazz tap artist with a focus on rhythm. Her residencies encourage an understanding of both the fundamental aspects and simplicity of rhythm and tap as well as the extraordinary thrill of its complexity. Students work toward developing both an ability to experience rhythm in a group as well as discovering their own unique rhythmic expression. Children develop their rhythmic movement and musical skills by their involvement in exercises, structured improvisations, rhythm stories and songs. They'll

learn dances as well as make up their own.

Katherine's residencies generally culminate in a performance of her show "Taprootz" which can incorporate both students and teachers. Teacher workshops and involvement are encouraged. She has found that focusing on the indigenous American art form of tap dance and its unique roots in

English, Irish and African culture, provides her with an opportunity to interface in many creative and specific ways with school curriculums.



Felice Lesser, choreographer

Felice Lesser, the 1988 recipient of the Lawrence S. Epstein Prize for Choreography, has choreographed over 40 works for her company, DANCE 2000, and for other companies both in the United States and in Europe. She received a Helene Wurlitzer Foundation Residency Grant for Choreography in 1989, and was selected as one of 22

Felice is currently an Artist-in-Residence for the states of Nevada, Montana, Idaho, a consultant for Wyoming (and formerly for Washington), and teaches at the University of Connecticut, Stamford Campus. She holds a B.A. from Barnard College and a M.A. degree from Columbia University. She has also been selected to participate in the 1993 season of the Carlisle Project, the prestigious national program for choreographers.



Photo/Joe Mehling

Pendium, creative dance movement

Tracy Penfield, founder of Pendium, turns the key of creativity to open up students of all ages. Other keys are cooperation and collaboration, which she fosters in a unique blend of basic dance skills and exploration of kinesthesia (motion sense). Choreography is drawn out of people, filling them with the satisfaction of self-expression and the sheer fun of moving. "Personal Mythologies" is the name of a project she likes to take to a residency setting. Thematically, the focus is on connections between personal

experience and universal expression and on humans relating to the natural environment around them. Beginning with germinal ideas from the group, usually stories from their own lives, Tracy collaboratively creates choreography to express the experience. Rhythms or other musical sounds are found, chants, costumes and perhaps poems are created to integrate and complete the process.

When funds allow, Tracy likes to bring a musician, to help create a dialogue of music and movement. Through a variety of exercises, students relax and tap into their inner dance.



Michelle Wurth, African and Flamenco dance

Michelle Wurth was born in New York City where she absorbed a taste for the rhythm of life. She studied languages at the American College in Switzerland and traveled throughout Europe, finding the soul of Flamenco in Spain as well as the roots of jazz in African dance, music and song. She believes that sharing these art forms, which are "ways of life," creates opportunities to expand all people's appreciation and understanding of different cultures, bursting borders and bringing the world together as one.

"I've never tired of African or Flamenco art. They go beyond the physical into the spirit world which is the inspiration left by those who have gone before us, leaving a heritage of elegance, artistry and passion. My joy is to plant these same seeds of inspiration."

Students experience stories and rhythms using drums, cowbells, claves, castanets, bands and feet, and are encouraged to find their own connection to the pulse of life. Michelle's residencies integrate many subjects including poetry, drama, music, language, geography and history.



Foothills Brass, brass quintet

Foothills Brass Quintet is a professional brass quintet based in Calgary, Alberta. The group has performed for school and community audiences across Canada and the United States and has been broadcast on CBS radio.

high level is worth the effort it takes to achieve, and that music worth hearing was created in many periods and styles.

The quintet works with students of all ages. Concerts for elementary audiences demonstrate a wide variety of music and instruments. Workshops for older students might include more sophisticated material.

Workshops focus on basic technical and musical skills with special emphasis on breathing, tone and range. Foothills Brass is particularly recommended for schools and communities along the Hi-Line. Because this company conducts residencies with all five members, the cost is higher than average.

From performances, students learn that playing music at a



Kevin Hart, solo guitarist/composer

Kevin S. Hart works within the tradition of the solo guitar performer, composer and educator. Performing on both modern and authentic nineteenth-century instruments, his music comes from the unique ability of the sound of the guitar to touch something deep inside of us and is inspired by the clarity and quiet of the rural West.

well as using historic, scientific and literary devices. He especially enjoys working with teachers and other community members from a variety of disciplines.

Kevin uses a multidisciplinary approach in his residencies to share his work with a variety of groups. Believing that we all come to music in different ways, he incorporates aural, visual, tactile and kinetic experiences as

In addition to making himself available for private lessons, each residency includes a recital. Kevin has worked with preschool to high school groups, college students and seniors and with Very Special Arts Wyoming.

Chip Jasmin, folk music



Chip Jasmin shares with people a unique musical experience of folk song, dance, drama, humor and fun. Each residency focuses on a journey across the United States, exploring diverse regions and people. He uses an eclectic array of original songs, folk songs, dances, stories, history, geography and lots of active participation. The guitar, mandolin, banjo, fiddle, button accordion, dulcimer and rhythm instruments help to stimulate the musician in each person.

Chip would like people to gain awareness and a deeper

appreciation for the music within themselves, as well as realize that folk music is one window into the lives of American people, past and present.

"I would like the entire school community — teachers and students — to feel a musical spark, a spark that reminds people how music can make us feel good within ourselves and with others."

Lives In: Hamilton, Montana
Phone: (406) 363-1429
Available: throughout the year
Works with: any age group

Susan Nigro, contrabassoon



Susan Nigro, a native of Chicago's south side, has been a fervent advocate, lover and proponent of the contrabassoon for most of her musical life. Her self-appointed mission is to bring this important and little-known instrument the attention and respect it deserves, and which is long overdue.

Susan's concentration is on solo literature for the contra and she has premiered more solo works for this instrument than any other contrabassoonist, past or present. She appears frequently as a

soloist and offers master classes, workshops and lecture-demonstrations. Susan teaches bassoon at VanderCook College and at Valparaiso University and is listed on the State Artists Rosters in Montana, Alabama, South Carolina, North Dakota, Illinois, Kansas, and Nevada.

She is the founder and contrabassoonist of the Chicago Bassoon Quartet. Her book, *Laffs from the Bottom of the Pit*, was published in 1992.

Lives In: Riverside, Illinois
Phone: (708) 447-3950
Available: throughout the year
Works with: high school students and adults

Nosotros, folk and traditional music



Nosotros plays folk and traditional music from all over Latin America. This group is made up of three professional Mexican musicians and has toured throughout Mexico and the United States. The goal of the program "Typical Rhythms and Instruments from Latin America" is to learn about the Latin American cultures through their traditional music.

The program begins with an introduction about the music of the Americas, with a history of each indigenous instrument and a demonstration of the musical qualities. In their performances,

group members use more than 12 different instruments including the curious "charango," a Bolivian string instrument made with an armadillo shell, and the amazing Andean pan-pipe flute "sikus." The program informs, involves, and surprises the audience with a variety of rhythms and it can be integrated in the curriculum with activities in history, geography, and music. To listen to Nosotros is to surround yourself in an atmosphere of natural sounds created by simple but ingenious musical instruments.

Lives In: Tempe, Arizona
Phone: (602) 838-3975
Available: throughout the year
Works with: any age group

Alexandra Swaney, jazz pianist



Alexandra Swaney is a jazz pianist, singer and composer. She has co-founded three ensembles that have performed at regional and national festivals. Her original music has been recorded by two of the groups, Cheap Cologne and the Jane Bunyan Quintet. Her passion is to enable both children and adults to discover that they can make music with the skills they already possess.

Through setting up frameworks for improvising music, she facilitates the use of each student's creative energy, and emphasizes that although technique is an important component in

music, music is about spiritual and emotional expression and enjoyment of life. Her aim is to create enthusiasm for music and musicianship in people with whom she works.

She is also an anthropologist and has a wide knowledge of world music, recent American jazz in particular, and travels with a collection of instruments from other cultures. She has studied African drumming and is a student of Afro-Cuban music. She likes to begin or end residencies with a performance of her own music.

Lives In: Jefferson City, Montana
Phone: (406) 933-5339
Available: throughout the year
Works with: any age group

Paulette Atencio, storytelling



Paulette Atencio is primarily a professional storyteller whose main goal is to share storytelling. Paulette requests that the teaching staff she works with compile a needs assessment delineating the priority areas that she could target based on her expertise. Upon receipt of this information, she is then able to plan out an itinerary specifying the goals along with the activities which would be implemented in reaching those goals.

Short study units (language, traditions, foods, music, etc.) could be implemented with the students which would go far to augment

and enrich the language arts, social studies, music, art and other academic program areas. One of Paulette's priorities is to see activities implemented which will assist in having the students retain as well as use the skills provided them. Learning a second language, performing varied dance activities, doing creative writing, preparing varied and different foods, etc., are high priority areas with her.

To culminate and provide closure to the residency, she assists the participants in a public performance.

Lives In: Chama, New Mexico
Phone: (505) 756-2207
Available: throughout the year
Works with: any age group

Robert Berkay, theatrical clowning



Bob Berkay has performed as a solo artist at major theater and music festivals throughout the world. An Obie Award winner, he has appeared on television for PBS, MTV, Disney, Nickelodeon and on various programs in Europe and South America. He has taught at numerous universities and theaters including The Juilliard Drama School in New York City and the North Carolina School for the Arts. He has been a member of Affiliate Artists Inc. and worked in many communities throughout the United States as an

artist in residence. Bob also performs with symphony orchestras throughout North America.

His residencies include performance of comic theatrical material, master classes in mimetic movement, comic movement and circus arts. He also believes strongly in involvement of the community in residency activities and often performs for community groups as part of the residency experience.

Lives In: Saugerties, New York
Phone: (914) 246-3733
Available: limited
Works with: any age group

and often performs for community groups as part of the residency experience.

Discovery Mime Theatre, mime

The imaginative combination of music, mime, drama and dance make Discovery Mime Theatre unique and compellingly expressive. Brian Begley & Mary Iman, professional entertainers since 1981, create their performance material, bring it to life and share the fun with students of all ages.

The art of mime is a magical storytelling without words. Discovery starts each residency with a performance for the students, followed by a question and answer period. Young students are introduced to a variety of

theatrical games which develop their physical awareness and allow them the opportunity to create and express. Basic mime techniques and the principles of silent communication are learned through entertaining activities. Older students develop larger physical vocabularies and concentrate on polishing performance skills and material. These theatre artists are very flexible

and tailor their residencies to specific needs.

Brian and Mary have studied under mime master Marcel Marceau and have been featured on network and public television.

Lives in: Vermillion, South Dakota

Phone: (605) 624-6718

Available: limited

Works with: any age group



Anne Dunn, storytelling

Ojibwe Grandmother, Anne Dunn has walked many paths. She is a long-time advocate of improving the way we educate our children and has served on numerous committees and advisory boards. Anne is a creative writer, poet, essayist, storyteller, educator and free-lance journalist.

Anne has been storytelling for many years. She enhances the story with puppets and masks and has presented mask-making workshops for elementary students. These projects promote creativity and cooperation among the children and give

participants an opportunity to design and assemble something durable and meaningful. Mask-making can be done in conjunction with the production of a play. Such a project involves other students who also make props and scenery.

Residencies are individualized to meet the expectations of the community.



Lives in: Cass Lake, Minnesota

Phone: (218) 335-2538

Available: throughout the year

Works with: upper elementary students

Presently Anne is a program coordinator for Minnesota Clergy and Laity Concerned, a peace and justice organization engaged in the struggle against racism.

Trish Kline, performing and playwriting

Trish Kline specializes in improvisation with an emphasis on exploring each student's abilities to create and act. She likes to help students discover their "playwright" side through skits and character development culminating in performance-quality one-act presentations. In addition to her own performing and playwriting, she is an author of children's literature. She also has extensive volunteer work with seniors and disabled students. She welcomes the opportunity to share

with teachers, education administrators and community and civic groups.



Lives in: Helena, Montana

Phone: (406) 449-0167

Available: throughout the year

Works with: any age group



Peggy Meinholtz, puppetry

Peggy Meinholtz has been a puppeteer for over 16 years, as well as a playwright and puppet builder. Her puppetry skills are built on a theatrical foundation. She has a BFA in Drama from the U of M and has further developed her talent by attending national and international puppet conferences and working in Germany with well-known puppeteers.

Peggy is excited to lead students through the collaborative process of developing hand puppet and rod puppet shows. Her emphasis is on fun ways of developing manipulation and vocal

skills and creating character and story line. Prior to a residency, she sends all the information (diagrams, samples and instructions) needed to help students create basic puppets. When she arrives, she'll help the students transform their blank puppets into the characters they choose for their puppet presentation.

Since the puppeteer needn't be face-to-face with the audience, she as well

as gregarious people can excel in one or all aspects of puppetry. Peggy can help students open this door to creativity and help them develop confidence in their performance and writing skills.

Photo/Geoffrey J. Sutton



Craig Menteer, actor and performance artist

Craig Menteer is an actor and performance artist who has been making original work for 10 years. His past experience has included theater roles in Spokane, Seattle and San Francisco. He has toured Montana extensively as an actor with the Montana Repertory Theatre, and as a dancer/actor with the Magic Movers. Craig's broad professional experience gives him the ability as a teacher to lead students to craft their abilities in acting, directing, original performance art, or to simply encourage their personal creativity.

Craig likes to work with issue-defined material relevant to the workshop members. Working in a broad spectrum of performance, he encourages students to gain a sense of the power theater and performance have to address social and personal concerns. He teaches basic theatrical and acting skills in such a way as to enable participants to create original

performances. He can also direct staged works or advise in such productions.



Silent Partners, mime/dance

Hilarie Porter and Connie Schrader combine their diverse backgrounds in mime, theater and dance to create movement theater that offers the visual interest of dance and the emotional involvement of theater. They have extensive experience working with students using improvisation, characterization, creative movement and technical dance instruction. Mask-making and working with props can be incorporated as well.

They both enjoy teacher workshops and community

performances. Sponsors may choose to have students participate in either a dance- or mime-oriented residency. Both curriculums emphasize working cooperatively in groups and concentrate on the process of creating movement theater. The dance residency focuses on the physical, social and emotional aspects of movement work. The mime residency focuses on theatrical movement and pantomime techniques and characterization. Both curricula allow students to discover aspects of themselves through skills development as well as creative work.

Photo/Benjamin Porter



Photo/Benjamin Porter

Lives in: Asheville, North Carolina

Phone: (704) 258-2493

Available: throughout the year

Works with: upper elementary and older

movement and pantomime techniques and characterization. Both curricula allow students to discover aspects of themselves through skills development as well as creative work.

Carol Soth, storytelling



Carol Soth has been using the arts, literature, and storytelling to help children experience the wonders of the natural world for the last eight years in her work as a children's librarian and now as an Earth educator.

"My own wonder was born on the day I saw a picture of the Earth from space. I noticed a tiny, thin blue band encircling the Earth. This, I read, was our atmosphere, the only thing that separates us from the blackness of space. If the Earth were an apple, the atmosphere would be thinner than its skin."

Lives In: Missoula, Montana

Phone: (406) 721-5068

Available: throughout the year

Works with: elementary students

In her work with children, Carol has discovered that they have a great deal of knowledge of what airs our air, water and soil. They do not, however, have a good sense of the marvels unfolding in the intricate systems that support our lives. Carol combines many art forms, including storytelling, the visual arts, dramatics and poetry to integrate the discovery of the natural world into children's lives. Together with the arts, she helps children increase their understanding and appreciation of the Earth's ecology.

Bev Twillman, storytelling



Although her degree is in education, Bev Twillman has pursued storytelling for the intimacy it provides in the sharing of enjoyment, the motivation for learning and the building of self-esteem for her audiences. She has discovered that this most ancient of all performing arts can give individuals both the tools they need to communicate and the confidence they need to achieve.

Bev introduces children and educators to teaching methods designed to encourage learning skills, build self-esteem and develop individual potential. Her presentations are suitable for all

Lives In: Knoxville, Tennessee

Phone: (615) 694-9988

Available: throughout the year

Works with: any age group

age groups and types of audiences, and her workshops have been equally appreciated by Elderhostel organizations and a club for life-sentenced prisoners. Building self-esteem and connecting listeners with their heritage are the threads that connect all of Bev's work.

"Storytellers create an environment where ideas can grow and blossom into new creations, and where individuals can become more than they ever dreamed they could be."

Elise Viola, set design



Elise Viola received her MFA in set design from N.Y.U. in 1985. She arrived at set design as a painter experimenting with different narrative art forms and media in her own work.

Through involving people in a series of hands-on workshops, demonstrations and real projects, Elise would like to expose participants who have been otherwise sheltered or intimidated by this creative process.

"I would like to instruct students how to use the design process throughout their daily life, whether it be for their own personal

Lives In: Trenton, New Jersey

Phone: (609) 392-7938

Available: throughout the year

Works with: adults, community groups

expression or for the good of the community (neighborhood mural projects, civic pride projects, etc.). I am also interested in showing people that it can be a viable career option if they are so inclined."

WP Puppeteers, puppetry



W.P. Puppeteers is a touring theatre company specializing in the integration of mask, dance, live acting, mime, visual arts, original music and original thought-provoking scripts with the unique Japanese "bunraku" puppet style. Based in Calgary, Alberta, W.P. Puppeteers tours schools, communities and festivals presenting over 300 shows and workshops annually.

Accepted three years ago into Alberta Artists in Residency program, this company has given over 30 residencies — often incorporating an environmental theme (other themes can be

Lives In: Calgary, Alberta, Canada

Phone: (403) 228-3373 or 228-1688

Available: throughout the year

Works with: any age group

chosen — them-based sessions help to focus the work). Participants enjoy the opening performance of one of W.P.

Puppeteers' own productions, and the subsequent bands-on, process-oriented sessions, culminating in a showcase performance in which everyone participates. The experience leaves participants with renewed confidence in their own

skills to effectively communicate their ideas through creative and artistic means as well as a new appreciation of the unique and diverse art of puppetry.

Rebecca Abrams, photography



Rebecca Abrams is a documentary photographer specializing in environmental portraiture. While she received training in photojournalism during two internships at National Geographic Magazine, she considers herself to be an artist and story-teller who uses photography to describe the world.

"Throughout my years of schooling, grade school through graduate school — I have been greatly influenced by the presence and example of visiting artists. Each artist brought new ways of seeing and thinking to the classroom and served to stimulate my

artistic and personal growth. As an expressive artist, I believe that I have a gift of communicating with others."

Her current work is autobiographical in nature, and focuses on the lives of women and their relationships with their family, friends, and selves. Rebecca looks forward to her experiences in Montana and hopes

to share with her students some of the wonders of photography and the richness that is to be found in the world of picture-making and visual story telling.

Julia Becker, imagery



Julia Becker has been devoted to making images for more than 18 years. Within this time she has also traveled widely, worked at an assortment of jobs and continued to teach and collaborate with diverse groups and individuals. She works in drawing, painting, printmaking, collage, mixed-media and is a self-taught animator (film and video). She believes everyone is an artist, and that our ability to trust our individual genius and imagination and be creative enhances every aspect of our lives, and our world.

"I see art-making as a way of opening up avenues of

Lives In: Bozeman, Montana

Phone: (406) 586-3634

Available: throughout the year

Works with: any age group

understanding ourselves and our environment and that this is a vital and important aspect of being whole. Through image-making not only do we explore our personal stories and dreams but we find an expression of ourselves. This sharing, communication, strengthens our trust in ourselves and each other. Art can break down boundaries and prejudices, enabling us to trust and value our individual genius and better understand, respect and enjoy diverse ways of thinking, of being. I yearn to free up the artist in all of us, to make it accessible and fun."



Ken Bova, jewelry

Ken Bova feels that "working with school children provides an opportunity to increase the awareness of the importance of art in life, in everyday life, not only for the kids, but for myself and teachers as well."

He grew up in the back of his parents' flower shop surrounded by bolts of multicolored ribbon, jars of glitter, and, of course, flowers of every description. That environment had a profound influence on his life as an artist/jeweler.

Ken finds a great deal of pleasure in sharing that fascination

with school children. Through collage and assemblage, techniques that are direct and immediate, he combines materials, layering and overlapping them, to build new associations and visual meanings or to enhance those already there. Ken's goals in a residency are to broaden the awareness of the nature of jewelry -- buman ornamentation — while fostering the student's own expression

of personal fascinations. "In a residency I strive to bring play and creativity into a balance with these working processes in order to share the wonder and delight that art gives."



Timothy Casey, sculpture and two-dimensional art

Since childhood Tim Casey has been a wanderer and explorer of local frontiers — woods, rivers and lakes, vacant lots, parks, and street corners.

"I like to encourage today's children to do the same. Poking around their own neighborhood validates their lives; turning this engagement into art shows kids that their everyday experience is important and has aesthetic content."

Tim likes to do large sculpture and/or two-dimensional projects that present images of local people, wildlife, industry,

natural resources, jobs and recreation. These projects are done in papier mache and chicken wire, and can be considered permanent if displayed indoors.

What interests Tim about Montana is the opportunity to apply some of the big-project methods he's developed in the Big Apple to the context of the Big Sky. "I'd like to work with kids to make images of

what their life is like, what you see and do when you live in Montana."



Gerald Gatski, oil painting

Gerald Gatski's residency is designed for students, staff and community members interested in learning about traditional glazing techniques with oil paint. The residency can be structured to suit the needs and level of the group, and can take on any form from slides and discussion of Gerald's paintings to students and himself working on individual paintings or a group painting. By dividing the painting process into three segments (idea; painting preparation or underpainting; and color and color glaze application) many of the frustrations

encountered with oil painting can be eliminated.

"We will explore the variations within each of these segments.

Creating an oil painting is problem solving, how best visually to communicate the idea and how to make the paint behave as intended. I will make myself available to help guide students through the rough spots, as well as working on my own painting,

showing by example how to find possible solutions to problems. Most importantly I will show students how to work their way through the painting processes to a satisfactory conclusion.



Richard Johnson, mask making

Richard Johnson earned a Master of Fine Arts in sculpture and drawing from the University of Iowa and resides in Jerome, Arizona (population 500). In Jerome, it is not uncommon to see a parade of children heading down the streets featuring masks and costumes created by the kids in his studio as part of Kid Jerome Street Theater. In 1987 he received a Fullbright grant for independent research in masked rituals in Burkina Faso, West Africa, where he spent 10 months. He has also traveled in Mexico and Europe.

Richard's residency is beneficial to both students and teachers. Making African masks is the beginning point in the creative

process; students soon discover that universal symbols exist in color, form and design that transcend spoken language. As the students work on either individual or collaborative mask projects they make choices on color and form to best express their own personalities in the work. "The masks do not hide one's identity, but rather, reveal individuality."



Ann Keuper, weaving and spinning

Ann Keuper is a fiber artist whose teaching of art has involved children, developmentally disabled adults and university students. She often uses her special interest in tapestry and ancient textiles as a way to teach the importance of art in human culture.

Residencies in the art of tapestry weaving begin with the gathering of man-made and natural materials from the local environment. Spinning and dyeing are introduced and students make some of the materials that are later incorporated into the tapestry.

Looms are then constructed. Students, families and the community often participate in the various phases of the residency; this helps everyone appreciate important steps in the creative process as well as become familiar with the tools of the craft.

By learning how to weave, spin and dye with natural plants, students come to understand the importance of textiles to various cultures and historical periods. As the final tapestry is woven, it is used to teach expression; it tells a story; it becomes a record of time, emotion and culture.

Lives In: Tucson, Arizona
Phone: (602) 620-6587
Available: throughout the year
Works with: any age group



Cathryn Mallory, sculptural installation

Cathryn Mallory is a mixed media artist who works primarily with found objects. "I am constantly amazed at the inspiration that can be found in common and ordinary materials from everyday places." There is a wonderful sense of discovery that takes place when a familiar element is transformed and given a new or additional identity. It is this sense of discovery through self-expression that she stresses in her own work as well as teaching.

Cathryn has taught numerous classes and workshops and

enjoys working with students of all ages and backgrounds. At any level, she believes it is important to challenge people to re-examine their definitive boundaries of what art can or should be. She provides students with the creative experience of working on both individual and collaborative projects, stressing that there are many different solutions to translating an idea.

Cathryn encourages students to explore individual creative expression that in turn develops a sense of self-awareness and confidence.

Lives In: Great Falls, Montana
Phone: (406) 444-6430
Available: throughout the year
Works with: any age group

Marcia McEachron, watercolor, clay and puppetry



"My objective is to help teachers and students enjoy the process of creativity in various media, stimulate and challenge their imaginations and provide a climate for self-discovery," says Marcia McEachron.

She begins each residency with a 30-45 minute slide discussion to an assembly of teachers and students.

She presents herself and her work as a visual artist, encourages questions about art and artists in general, and stimulates the interest of children in the projects being pursued. These assemblies are very successful in establishing

communication and understanding between Marcia, students and staff. Marcia is a multi-media artist experienced in teaching drawing, watercolor, sculpture (clay or found objects) and puppetry. She enjoys developing an art project for a classroom that relates to other curricula. Marcia plans challenging projects for daily classroom core groups—often focusing on creating a permanent artwork for the school. She often uses examples from other cultures to inspire ideas and techniques. Teacher inservice sessions are also important to each residency.



David Opalinsky, painting and drawing

David Opalinsky comes from a culturally colorful upbringing that emphasized the pursuit of one's dreams and facing its challenges. After years of extensive travels through parts of the Pacific, Yucatan and Guatemala, and parts of Europe, David left his career as a cartographer in Alaska to pursue his creative spirit. He received his MFA from the University of Hawaii at Mano in Honolulu, focusing on painting, printmaking and glassblowing. The influence of these areas gave him the personal visions of remote lands and the people in a changing world.

Currently, the process of David's paintings focuses on an evolving and emerging landscape that is beyond retinal identification. Instead, he immerses his explorations into the felt images as intuitive visions in mixed media.

During his residency David would like to see the students develop a strong sense of their own ability to express ideas that can intermingle beyond their community, thus profoundly discovering a universal language that transcends barriers and celebrates their individual uniqueness.



David Powers, fibers, basketry and masks

David C. Powers is a fiber sculptor who exhibits nationally. He is a recipient of a Maryland State Arts Council Individual Award in visual arts: crafts, (1993).

David believes that every human being is born creative, and it is his role as an artist to help them. He works with children and adults within his own community. His focus is on using available materials such as twine, sticks and grasses, to help his students to see beyond the everyday.

"With these materials they create sculptural works using basketry techniques. The idea and its development are primary for creativity to be nurtured. To be an artist you do not need any unusual or special materials or tools. Vision and drive are the real tools of every artist."



Christaphora Robeers, ceramics and painting

Christaphora Robeers is a Dutch-born professional artist who resides in the Virginia countryside. Image maker and colorist best describes this artist who works in both two- and three-dimensional media.

Christaphora's residencies are intense creative encounters. Her interaction with students is focused on creating a visual and spiritual environment so students feel inspired to take some new creative risks. This environment is usually created through music, technical information, storytelling by students, and being aware of the location and environment where the residency takes

place and exploring the human connection to the earth visually. Christaphora is the recipient of many grants and awards.

Her work is exhibited in national and international galleries and museums. She has been a United States representative in the European Fine Art Fair for several years.



Dana Salisbury, multidisciplinary artist

Dana Salisbury is a multidisciplinary artist whose work includes painting, drawing, sculpture, photography, video, performance, installation, hypermedia (media linked and controlled by computer), writing and dance. She has had one-person shows in museums and galleries in New York City and throughout New England.

What interests Dana most is how images and ideas fit together. Her own landscape works explore the simultaneous experiences of seeing the environment, moving through space over time while hiking, remembering and

responding. She looks for the art forms that best express her experience, often combining them to take advantage of the special powers of each.

Sometimes, non-art-identified activities become part of the art-making process, too. For example, she has made "maps" of her hikes.

Dana looks forward to exploring with students and community members their physical environment and to develop with them forms that best describe their experience.



Kathryn Schmidt, oil painting and installations

Since completing a B.F.A. at the University of Iowa, Kathy Schmidt has continued with her education in a variety of ways—working, reading, making art, traveling, and being a parent. The 1991-92 school year, a particularly stimulating one, was spent painting and documenting the folk art of southern Mexico.

Before that, in five years of residencies with the Arts Council, Kathy worked on a variety of projects, from drawing to three-dimensional "installations" of cardboard and papier-mâché, and with students from kindergarten

to 12th grade. She appreciates situations where there is the time and set-up to allow students to experience art-making as the thought-provoking and rich subject it is.

Her own work consists primarily of oil paintings whose three-dimensional quality and sense of space reflect a sculpture background and whose subject matter often involve images and ideas from the West.



1995-96 and 1996-97 Montana Artists in Schools/Communities Program Artist Application Form

Submit one copy of this form and attachments to: AiS/C, Montana Arts Council, 316 North Park Ave., PO Box 202201, Helena, MT 59620-2201; (406) 444-6430.

Instructions

Please refer to "Guidelines for Artists" on page 15 of this publication.

Deadline

Complete applications must be postmarked to later than January 6, 1995. Late or incomplete applications cannot be accepted.

Applicant Information

applicant status individual artist company with _____ members

NOTE: applicants who apply as a company must perform residencies as a company or also apply as individuals

applicant name last _____ first _____ middle _____

company _____ address _____

phone, daytime (_____) _____

phone, evening (_____) _____ city _____ state _____ zip code _____

Codes

Please refer to the code listings on page 4 of this pullout section to correctly complete this section as part of the National Information Systems Project (NISP). This helps us to comply with federal reporting requirements. Thanks.

(B) Status Codes: Which number (01-09) best describes the applicant? _____ (*most artists will use code 01; most companies will use code 02*)

(C) Institution Codes: Which number (01-48) best describes the applicant? _____ (*most artists will use code 01; most companies will use codes 03 - 06*)

(D) Discipline Codes: Which number and letter (01-15) best describes the applicant's primary artform? _____

Use up to three additional Discipline Codes to further describe the applicant's creative work:

NOTE: This application will be reviewed by the advisory committee convened for the primary artform of the applicant. If an applicant wishes his or her application to be reviewed in more than one discipline area, separate applications must be submitted with appropriate work samples in each discipline. Contact the Montana Arts Council office for more information.

(J) International Codes: Is the applicant's primary residence in a country outside the U.S.A.? YES NO

(K) Race Codes: What is the race of the applicant? _____ (N) American Indian/Alaskan Native (H) Hispanic (A) Asian/Pacific
(W) White, not Hispanic (B) Black, not Hispanic (G) General (at least half of staff or board or membership is not one race
OR project does not emphasize any one race/ethnicity)

Signature/Assurance

The applicant, by this application, grants an irrevocable license to the Montana Arts Council and its employees and agents to reproduce such parts of this application or supporting items thereto for the purpose of judging or otherwise considering the application.

Signature _____ Date _____

List of samples of your work

Instructions: For each sample of your work (slide, excerpt on video/audio tape, etc.) complete one line in the chart below. "Project budget" and "part played by applicant" columns are intended for large production works such as plays or films and need not be filled in if the artwork has been executed solely by the applicant. See instructions on page 15 for instructions on labeling samples of your work. Be sure to mark the corresponding number from the chart on each slide, tape, or writing sample.

title	medium	time length or size (LxWxH)	date completed	project budget	part played by applicant
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					

Payment

Individual artists will receive a \$400 honorarium per week. Companies receive a \$350 honorarium per person per week. Both individuals and members of companies also receive the costs of travel and \$235 per week per person for food and lodging. If your terms are different than this please outline your costs for a sample one-week residency below. If you do not complete this section, you will be paid no more than the amounts listed above.

number of artists	honorarium	travel	lodging	food	personal supplies	other

Preferences

With what age groups or special interest groups are you most interested in working?

With what groups would you prefer not to work?

During the 1995-96 and 1996-97 school years, do you prefer to work in Montana for:

1 to 5 weeks 6 to 10 weeks 11 to 15 weeks 16 weeks or more

If funding only permits your working in Montana for 1 to 5 weeks, are you:

still interested in being on the roster NOT interested in being on the roster

Questions Please answer the questions below on no more than two pages.

1. Why do you want to work in the Montana Artists in Schools/Communities program?
2. What do you think are the differences between working with an arts teacher and working with a visiting artist through the Artists in Schools/Communities program?
3. Describe a process you might use to cooperatively plan a residency with a school more than 200 miles from your home.
4. List some activities that you would like teachers, students or community members to do in preparation for your Artists in Schools/Communities visit.
5. List some activities that you would like teachers, students or community members to do after your Artists in Schools/Communities visit.
6. Describe one or two projects that you would like to do during a visit with a group of "students" you work with for one hour each day for five days.
7. Please make a brief statement about your work as an artist.

Montana Arts Council Artists in Schools/Communities Program

Application Form for Sponsors—for residencies & special projects

Please complete this form and the required attachments and return them to:
 Ais/C Program, Montana Arts Council; 316 North Park Ave., Room 252; Helena, MT 59620.
 If you have any questions about completing this form, please call 444-6430.

For the benefit of committee members reviewing this application, we require TYPED forms and attachments.

✓ APPLICANT INFORMATION (school or organization)

name		
address		
city	state	zip code (+4 if applicable)
phone	federal identification number	
<i>I authorize this application to the Artists in Schools/Communities program and agree to carry out the residency or special project described herein, including the financial commitment, if this application is approved.</i>		
official authorization (principal, superintendent, president) SIGNATURE		
official authorization (name and title) TYPED		
local coordinator name	daytime phone	evening phone

✓ CODE INFORMATION (please see the reverse of this sheet for further descriptions of codes)

We appreciate your time in correctly coding your organization or school AND project. These codes help us comply with federal reporting requirements.

A. Which of the following best describes the *applicant*? (please choose only one answer below) _____
 1 new sponsor (first time applying to this program) 2 repeat sponsor

B. Which of the following best describes the *applicant*? (please choose only one answer below)

- | | |
|---|---|
| 01 Individual | 06 Government-Regional (unit of or individual associated with) |
| 02 Organization-Nonprofit | 07 Government-County (unit of or individual associated with) |
| 03 Organization-Profit | 08 Government-Municipal (unit of or individual associated with) |
| 04 Government-Federal (unit of or individual associated with) | 09 None of the above |
| 05 Government-State (unit of or individual associated with) | |

C. Which of the following best describes the *applicant*? (please choose only one answer below) _____

- | | | | |
|--|--------------------------------------|-----------------------------------|------------------------------------|
| 01 Individual-Artist | 13 Literary Magazine | 25 School-Other | 37 Parks and Recreation |
| 02 Individual-Non-artist | 14 Fair/Festival | 26 College/University | 38 Government-Executive |
| 03 Performing Group | 15 Arts Center | 27 Library | 39 Government-Judicial |
| 04 Performing Group-College/University | 16 Arts Council/Agency | 28 Historical Society/Commission | 40 Government-Legislative (House) |
| 05 Performing Group-Community | 17 Arts Service Organization | 29 Humanities Council/Agency | 41 Government-Legislative (Senate) |
| 06 Performing Group for Youth | 18 Union/Professional Association | 30 Foundation | 42 Media-Periodical |
| 07 Performance Facility | 19 School District | 31 Corporation/Business | 43 Media-Daily Newspaper |
| 08 Museum-Art | 20 School-Parent/Teacher Association | 32 Community Service Organization | 44 Media-Weekly Newspaper |
| 09 Museum-Other | 21 School-Elementary | 33 Correctional Institution | 45 Media-Radio |
| 10 Gallery/Exhibition Space | 22 School-Middle or Junior High | 34 Health Care Facility | 46 Media-Television |
| 11 Cinema | 23 School-Secondary or High School | 35 Religious Organization | 47 Cultural Series Organization |
| 12 Small Press | 24 School-Vocational/Technical | 36 Senior Citizens' Center | 48 None of the above |

D. Which of the following best describes the *applicant*? (please choose only one answer below) _____

- | | | | |
|------------------------|----------------|----------------------|----------------------------|
| 01 Dance | 05 Visual Arts | 09 Media Arts | 13 Humanities |
| 02 Music | 06 Design Arts | 10 Literature | 14 Multidisciplinary |
| 03 Opera/Music Theater | 07 Crafts | 11 Interdisciplinary | 15 Non-Arts/Non-Humanities |
| 04 Theater | 08 Photography | 12 Folk Arts | |

E. Which of the following best describes the *project*? (please choose only one answer below) _____

- | | | |
|------------------------|----------------|----------------------|
| 01 Dance | 05 Visual Arts | 09 Media Arts |
| 02 Music | 06 Design Arts | 10 Literature |
| 03 Opera/Music Theater | 07 Crafts | 11 Interdisciplinary |
| 04 Theater | 08 Photography | 12 Folk Arts |

F. Which of the following best describes the *project*? (please choose only one answer below) _____

- | | | |
|---|---|------------------------------------|
| 01 Acquisition | 08 Fair/Festival | 16 Recording/Filming/Taping |
| 02 Audience Services | 09 Identification/Documentation | 17 Publication |
| 03 Award/Fellowship | 10 Institution/Organization Establishment | 18 Repair/Restoration/Conservation |
| 04 Creation of a Work of Art | 11 Institution/Organization Support | 19 Research/Planning |
| 05 Concert/Performance/Reading | 12 Instruction/Class/Lecture | 20 School Residency |
| 06 Exhibition | 13 Marketing | 21 Other Residency |
| 07 Facility Construction, Maintenance, Renovation | 14 Professional Support—Administrative | 22 Seminar/Conference |
| | 15 Professional Support—Artistic | |

G. Which of the following best describes the *project*? (please choose one answer from each group below)

- | | | |
|-------------------------|---|---|
| Group I (1-3): | Group II (4-6): | |
| 1 Presenting/Sponsoring | 4 Arts Education (teaching of the arts) | 5 Arts in Education (using arts to teach non-arts subjects) |
| 2 Touring | (A) K-12 | 6 None of the above |
| 3 None of the Above | (B) higher education | |

H. How many people will benefit from this project? _____

I. How many artists will participate in this project? _____

J. Is this an international activity? (circle one) YES NO

K. What is the race of the *applicant*? (please choose only one answer below) _____

L. What is the race of the *project*? (please choose only one answer below) _____

- | | | |
|---------------------------------|-----------------------|--|
| N American Indian/Alaska Native | B Black, not Hispanic | W White, not Hispanic |
| A Asian/Pacific Islander | H Hispanic | G General (at least half of staff or board is not one race OR project does not emphasize any one race/ethnicity) |

Deadlines

SHORT-TERM RESIDENCIES

Starting on or after	Postmark Deadline:
Oct. 1, 1994	Aug. 31, 1994
Nov. 1, 1994	Sept. 23, 1994
Dec. 1, 1994	Oct. 28, 1994
Jan. 1, 1995	Nov. 25, 1994
Feb. 1, 1995	Dec. 23, 1994
March 1, 1995	Jan. 27, 1995
April 1, 1995	Feb. 24, 1995
May 1, 1995	March 24, 1995
Early in 1995-96	
School Year	April 21, 1995

LONG-TERM RESIDENCIES

For School Year 1995-96
 Postmark Deadline, March 24, 1995

SPECIAL PROJECTS

Postmark Deadline, October 28, 1994

✓ FOR RESIDENCIES ONLY Only applicants wishing to sponsor a residency need fill out this section.

Artist(s)/Company with whom you wish to work: _____

Suggested residency dates: _____

Please answer the following questions on a separate sheet using no more than two 8.5 x 11 pages. Type the applicant name and city at the top of each page. You do not need to re-type the questions; just reference them by number.

1. Briefly describe what you hope to accomplish through this residency.
2. How will this residency be coordinated with your current curriculum or activities? What impact do you hope this residency will have on your school or organization?
3. Have you already selected and contacted an artist for this residency? (circle one) YES NO
If "yes," describe the process you are using to develop plans for the residency. If "no," describe a process that you and an artist might use to plan specific residency activities.
Remember, cooperation in planning is a key to a successful program.
4. Who will be responsible for hosting the visiting artist during the residency?
5. Have you discussed providing a studio or work space with the artist? If so, what arrangements have you made together?
If not, what options are you prepared to offer the artist for a studio or work space?
6. Sustained contact (at least five class periods per week) is required for at least one group of students. Describe this group.
7. You need to plan an in-service activity and/or a community activity as part of your residency. An **in-service activity** should provide hands-on creative or practical work for teachers. Describe your expected in-service activity. A **community activity** should involve people outside your usual service group. Describe your expected community activity. Long-term residencies require at least one teacher in-service activity.
8. Describe your school or organization and community including location, size and cultural make-up.
9. Describe the publicity you will arrange for this residency. Consider advertising within your school or organization as well as community newspapers, radio and television.
All public notices should state that "*This Artists in Schools/Communities program is partially supported by grants from the National Endowment for the Arts, the Montana Arts Council and the State of Montana.*"

Outline a tentative schedule for your residency using the chart below. This is only a sample; the actual schedule may change, but the number of hours the artist works with students and size of each of these classes must correlate to this sample. Note time set aside for planning or meeting with teachers. Remember to schedule only four class periods per day including in-service and community activities.

time: OR:	8-9 am	9-10 am	10-11 am	11am-noon	noon-1pm	1-2 pm	2-3 pm	evening
Monday grade level number of students								
Tuesday grade level number of students								
Wednesday grade level number of students								
Thursday grade level number of students								
Friday grade level number of students								

✓ FOR SPECIAL PROJECTS ONLY Only applicants wishing to sponsor a special project need fill out this section.

applicant name _____ city _____

Special Project Budget: Provide a brief outline of your project budget. Round numbers to the nearest dollar. You may attach a detailed description if you feel it will help the review committee better understand the project.

Project expenses	
Personnel:	administrative
	artistic
	technical
Outside services:	artistic
	other
Space rental	
Travel	
Marketing	
Remaining operating expenses	
In-kind	
TOTAL Project Expenses (must equal total project income)	

Project income	
Admissions	
Contracted services revenue	
Other revenue	
Corporate/foundation support	
Other private support	
Government support:	federal
	state/regional
	local
Applicant cash	
In-kind	
Amount requested in this application *	
TOTAL Project Income must equal total project expenses	

Funds requested from the Montana Arts Council \$ _____ Project dates _____

Please answer the following questions on a separate sheet using no more than two 8.5 x 11 pages. Type the applicant name and city at the top of each page. You do not need to re-type the questions; just reference them by number.

1. Briefly describe your project. For what activities do you intend to use funds from this grant?
2. What impact will your project have on arts education? How will the project change arts education at the local, state or national level?
3. Explain why your project is creative or innovative.
4. Describe the involvement of professional artists and educators in your project. Attach one-page resumes for up to three key project staff.
5. Describe the need for this project. Who will the project ultimately serve?
6. Describe a process you will use to evaluate the project.
7. Describe a plan for distributing information about your project to others or how you will publicize the project for statewide participation.
8. Why is this project a model for others or of exceptional importance for arts education in Montana?

CODES

Use the expanded definitions below to help you in determining the correct code for each category.

STATUS CODES (Question B)

- 01 Individual: A person, not an organization.
- 02 Organization—Non-profit: not engaged in profit-making activities (i.e., no part of the income or assets inure to the benefit of any director, officer, or employee except salary or reasonable compensation for services and travel expenses).
- 03 Organization—Profit: engaged in profit-making activities (i.e., income or assets do inure to the benefit of directors, officers, employees, or stockholders).
- 04 Government—Federal: a unit of or individual associated with the federal government.
- 05 Government—State: a unit of or individual associated with the state government.
- 06 Government—Regional: a unit of or individual associated with sub-state regional government.
- 07 Government—County: a unit of or individual associated with county government.
- 08 Government—Municipal: a unit of or individual associated with municipal government
- 09 None of the Above

INSTITUTION CODES (Question C)

- 01 Individual-Artist: one who creates, performs, or interprets works of art.
- 02 Individual-Non-artist.
- 03 Performing Groups: a group of artists which performs works of art (e.g., an orchestra, theater or dance group).
- 04 Performing Group—College/ University: a group of college or university students which performs works of art.
- 05 Performing Group Community: a group of persons which perform works of art occasionally and which may be but is not necessarily directed by professionals.
- 06 Performing Group for Youth: a group which may but does not necessarily include children who perform works of art for young audiences.
- 07 Performance Facility: a building or space used for presenting concerts, drama presentations, etc.
- 08 Museum—Art: an organization essentially educational or aesthetic in purpose, with professional staff, which owns or utilizes works of art, cares for them, and exhibits them to the public in some regular schedule.
- 09 Museum—Other: an organization essentially educational or aesthetic in purpose, with professional staff, which owns or utilizes tangible objects; cares for them and exhibits them to the public in some regular schedule (e.g., non-arts organizations such as historical, agricultural, scientific, industrial, and anthropological museums, or zoos, aquariums, and arboreums).

10 Gallery/Exhibition Space: an organization or space which primarily exhibits works of art from collections other than its own, and may be involved in selling those works.

11 Cinema: motion picture theatre or organization which regularly shows films.

12 Small Press: a non-commercial publisher or printing press which issues small editions of literary and other works.

13 Literary Magazine: a non-commercial, numbered, serial publication devoted to contemporary poetry, fiction, drama, or literary criticism.

14 Fair/Festival: a seasonal program of arts events.

15 Arts Center: a multi-purpose facility for arts programming of various types.

16 Arts Council/Agency: an organization whose primary purpose is to stimulate and promote the arts and increase access for the public through services, programs and/or funding, within a specific geographic area (e.g., county, state, local).

17 Arts Service Organization: an organization which does not as its central function produce or present the arts, but which provides services that assist or promote artists and/or arts organizations, (e.g., Friends of the Philharmonic, Columbia Artists Management, Lawyers for the Arts, American Symphony Orchestra League, Foundation for the Arts), Union/Professional Association: dedicated to the improvement of and/or providing benefits to individuals: the American Federation of Musicians (A.F.M.) and the American Guild of Musical Artists (A.G.M.A.) are examples of unions; professional associations would include organizations such as the American Association of University Professors (include all local or regional artiste clubs, guilds, and societies).

18 School District: a geographic unit within a state comprised of member schools within that area as defined by the state government.

20 School-Parent-Teacher Association: an organization composed of school parents who work with local school teachers and administrators.

21 School-Elementary: also called a grammar school.

22 School-Middle: also called a junior high school.

23 School-Secondary: also called a senior high school.

24 School-Technical: trade school (e.g., school for secretarial, business, computer training).

25 School-Other: other school, such as one offering lessons and courses in karate, ballet, scuba diving, flower arranging, cooking, guitar, etc.

26 College/University: include state-supported colleges and universities, privately-supported colleges and universities, junior colleges, and community colleges.

27 Library: a collection of books.

28 Historical Society/Commission: historical "society" is an organization dedicated to the study and presentation of the history of a town or region, usually owning a collection of documents and/or artifacts and frequently based in an historic building; an historical "commission" is an arm of local government, usually volunteer, charged with the survey of historic buildings in a town or region.

29 Humanities Council/Agency: an organization whose primary purpose is to stimulate and promote the humanities through service, programs and/or funding, within a specific geographic area (e.g., state, regional, local).

30 Foundation: an endowed organization which dispenses funds for designated philanthropic purposes (include charitable trusts and corporate foundations).

31 Corporation/Business: a legal entity engaged in business or authorized to act with the rights and liabilities of a person.

32 Community Service Organization: an organization which provides social, cultural, educational, and/or other services to the citizens of a community or region and/or to its own members (e.g., Red Cross, Chamber of Commerce, YMCA, United Fund, Salvation Army, Junior League).

33 Correctional Institution: a prison, penitentiary, reformatory, etc.

34 Health Care Facility: hospital, nursing home, clinic, etc.

- 35 Religious Organization: church, synagogue, etc.
- 36 Senior Citizens' Center: usually a multi-purpose center expressly for the use of elderly citizens (e.g., nutrition center).
- 37 Parks and Recreation: usually a municipal, county or state agency which employs a variety of experiences for the population. In addition to administration, park facilities, services may include planned activities, such as picnics, plays, and participatory activities (e.g., ceramics, macrame, and other crafts).
- 38 Government—Executive: the administrative branch of government-federal, state, county, or local.
- 39 Government—Judicial: judges and courts of law.
- 40 Government—Legislative (House): the representative body of government (commonly the House of Representatives) creating laws and related personnel.
- 41 Government—Legislative (Senate): the other body of government (commonly the Senate) creating statutes/laws (include senators and related others, such as legislative research personnel).
- 42 Media—Periodical: a periodical publication (include magazines, journals, newsletters, etc., do not include daily or weekly newspapers).
- 43 Daily/Weekly Newspaper
- 44 Media—Daily Newspaper
- 45 Media—Radio
- 46 Media—Television
- 47 Cultural Series Organization: an organization whose primary purpose is presentation of single arts events or cultural series (e.g., Community Music Series, Metro Modern Dance Series).
- 48 None of the above

DISCIPLINE CODES (Questions D and E)

- 01 Dance: do not include mime; see "Theatre 04-B"

A ballet

B ethnic/jazz: include folk-inspired; see "Folk Arts 12"

C modern

D new: include experimental, electronic

E ethnic: include folk-inspired; see "Folk Arts 12"

F jazz

G popular: include rock

H solo/recital

I orchestral: include symphonic and chamber orchestra

J opera

K musical theatre

L theatre: general: include classical, contemporary,

M experimental

N mime

O not used

P puppet

Q design for young audiences

R visual Arts

A experimental: include conceptual, new media, new approaches

B graphics: include printmaking and book arts; do not include graphic design; see "Design Arts, 06"

C (not used)

D painting: include watercolor

E (not used)

F sculpture

G design Arts

H architecture

I fashion

J graphic

K industrial

L interior

M landscape architecture

N urban/metropolitan

O crafts

A clay

B glass

C leather

D metal

E paper

F plastic

G wood

H mixed media

I photography: include holography

J media Arts

K video

L audio: include radio, sound installations

M film

N literature

A fiction

B non-fiction

C playwriting

D poetry

E interdisciplinary: pertaining to art forms/art works that involve two or more disciplines. Disciplines to form a single work (e.g., collaboration between/fusion of the performing and/or visual arts). Include performance arts

F Folk Arts: pertaining to oral, customary, material, and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational, and/or regional groups. Do not include folk-inspired dance or music, i.e., interpretations of ethnic/folk music or music by artists outside the particular ethnic/folk tradition. For folk-inspired dance and music, see 01B and 02E.

G Humane Services: pertaining to the following fields: history, philosophy, languages—literature, linguistics, archaeology, jurisprudence, history and criticism of the arts, ethnic, comparative religion, and those aspects of the social sciences employing historical or philosophical approaches.

H Multi-disciplinary: pertains to grants (including general operating support) that include activities in more than one of the above disciplines; use this code to describe only those gt in which the majority of activities cannot be attributed to one discipline. One discipline should be used instead of multidisciplinary. Do not include "interdisciplinary" activities or events—see Interdisciplinary, code 11.

I Non-arts/Humanities: None of the above.

TYPE OF ACTIVITY CODES (Question F)

01 Acquisition: expenses for additions to a collection, such as works of art, artifacts or historic documents, the purchase of which is specifically identified with the project.

02 Audience Services: e.g., ticket subsidies, busing senior citizens to a cultural event.

03 Award/Fellowship: e.g., to individuals.

04 Creation of a Work of Art: include commissions.

05 Concert/Performance/Reading: include production development.

06 Exhibition: include visual arts, historical, film and video; exhibition development.

07 Facility Construction, Maintenance, Renovation: note design is "creation of work at 04".

08 Fair/Festival

09 Identification/Documentation: e.g., for archival or educational purposes.

10 Institution/Organization Establishment: for creation or development of a new institution/organization.

11 Institution/Organization Support: general operational support.

12 Instruction/Class/Lecture: include lecture-demonstrations and workshops.

13 Marketing: all costs for marketing/publicity/promotion specifically identified with the project. Do not include fundraising expenses or payments to individuals or firms which belong under "14—professional support-administrative or artistic." Include costs of newspaper, radio and television advertising, printing and mailing of brochures, flyers, and posters, and food, drink and space rental when directly connected to press, publicity, or advertising.

14 Professional Support-Administrative: payments for employee salaries, wages and benefits specifically identified with the project, for executive and supervisory administrative staff, program directors, managing directors, business managers, press agents, fund-raisers; clerical staff such as secretaries, typists, bookkeepers, and supportive personnel such as maintenance and box office personnel. Payments to firms or persons for non-artistic services of individuals who are not normally considered employees of the organization, but consultants or the employees of other organizations, whose services are specifically identified with the project.

15 Professional Support-Artistic: payments for employee salaries, wages and benefits specifically identified with the project, for artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, filmmakers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, puppets, etc. Payments to firms or persons for the services of individuals who are not normally considered employees of the organization, but consultants or the employees of other organizations, whose services are specifically identified with the project. These are artistic services specifically identified with the project. Dance artistic directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, filmmakers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc. serving in non-employee/non-staff capacities.

16 Recording/Filming/Taping: do not include creating artworks or recordings for personal use or for archival or educational purposes; see "04—99."

17 Publication: e.g., manuals, books, newsletters.

18 Repair/Restoration/Conservation

19 Research/Planning: include evaluation.

20 School Residency: artist-in-residence, primarily in an educational institution.

21 Other Residency: artist-in-residence, primarily in other educational institutions.

22 Seminar/Conference

23 Equipment Purchase/Rental

24 Distribution of Art: e.g., films, books, prints. Include broadcasting.

25 Apprenticeship/Internship

26 Grantwriting

27 Translation

28 Writing About Art (criticism)

PROTECTIVE CODES (Question G)

GROUP I

1. Presenting/Sponsoring: grants (or the dollar equivalent of direct services) to sponsors/presenters for the engagement and presentation to the general public of artists, speakers and/or exhibitions, readings, screenings, etc., produced elsewhere. (Do not include general support grants where a small or indeterminate portion goes for presenting.)

2. Touring: grants (or the dollar equivalent of direct services) to art-producing organizations and artists which primarily support performance or exhibition tours, residences in which public performance is the major element, readings, screenings, and similar activities resulting in the movement of art works and artists for the benefit of audiences in different geographic areas. (Do not include general support grants where a small or indeterminate portion goes for touring.)

3. None of the Above

GROUP II

4. Art Education: any organized and systematic educational effort with the primary goal of increasing knowledge of the arts or skills in the arts.

A. Art Education: K through 12

B. Art Education: higher education

5. Arts in Education: any organized and systematic educational effort which uses the arts to teach non-arts subjects.

6. None of the Above

INTERNATIONAL CODES (Question J)

Answer "YES" if any of the following are true:
support is connected with the grantee visiting other countries, foreign artists visiting our state OR any cultural exchange program; support used to make linkages with artists or institutions in other countries; establishing or administering international programs

RACE/CODES (Questions K and L)

N American Indian/Alaskan Native

A Asian/Pacific Islander

B Black, not Hispanic

H Hispanic

W White, not Hispanic

G General (at least half of staff or board or membership is not one race OR project does not emphasize any one race/ethnicity)



Phoebe Toland, painting

As a graduate student at Montana State University in the early 1980s, Phoebe Toland had the unique opportunity to combine a fine art curriculum with courses in theater arts. She was tremendously influenced by the dances, costumes and sets of the Bauhaus, the Italian Futurists and the Russian Constructivists.

"Actually, I find all ages of theater and art to be inspiring. What is especially exciting about theater is its potential to combine movement and visual art in interesting and different ways. I look forward to the challenge."

of working with students, using music as a source, to create performances which combine many elements, and are connected to their lives and world."

By presenting students' performances to schools and communities, Toland hopes to generate further interest in the arts.



René Westbrook, installations

René Westbrook likes to stress to students the great variety that exists in the art world and to validate the sort of art that kids tend to do — immediate, raw and intuitive. It is her goal in any workshop to remind students to have fun with the process and to instill the confidence and the interest they will need to continue creating art.

She is interested in any installation project with students; these projects stress the collaborative while allowing the students to work individually. "It is exciting to see the level of

commitment and cooperation that group projects with shared responsibilities can bring to a project."

It is also important to René that individuals utilize found or recycled materials for her workshops. These materials tend to be readily available, and the students respond in a looser fashion to materials that are not in themselves precious. She is

interested in showing finished installations to the public at the end of a workshop, or creating semi-permanent works.



Jay Barry Zeiger, installations

Jay Barry Zeiger is interested in how objects recall their deeds, reveal secret motives and raise questions concerning identity when placed in a sacred space or in an installation. Like domestic alters and backyard shrines, and the communal

creations of diverse traditions, his environments produce a dreamlike effect where ordinary objects from

nature and material culture become extraordinary.

A collaborative process of searching, gathering, scrutinizing,

discussing and designing takes place, which results in the final

installation project and/or a body of individual assembled sculptural objects. Electric light is often integrated along with other ways of altering the objects to enhance their meanings.

Being site-specific, a thorough investigation of the character, history and influences on a place is essential to the process and to the experience of the spectator. Cultural encounters

are forefronted not only through the objects themselves but through the participants' and spectators' unique backgrounds and positions.



Aleph Movement Theatre, multimedia computers

Aleph/Wally Bivins and Beck McLaughlin have been working together in the Artists-in-Schools/Communities program for the last eight years. They are performers who are currently using computers to create interactive works combining performance, animations, and sound collages. They feel strongly that an aesthetic viewpoint has an important role to play in new technologies. In the workshops students move from learning the fundamentals to creating their own animations, branching stories, collages or whatever

projects they invent. A workshop might also culminate in a group multi-media presentation. Aleph has just published an interactive art magazine on a CD-ROM authored by young people in past residencies.

Groups interested in a workshop need to have access to Macintosh computers with HyperCard software. It is not necessary to have one computer for every student. One computer for every three students works fine. The optimum situation in a week residency is where they can work with two class-sized groups spending two hours a day with each group.



Terry Lee Amidei, film/video

Terry Lee Amidei's multi-arts background has shown him a variety of ways that film and video can be taught. Drawing pictures can lead to creating and telling stories. Demonstrating activities can generate documentaries, while writing essays can be the springboard for videos.

"In my residencies I encourage students to develop their thoughts, ideas and feelings, using video as the means or tool of expression. I present the technology in a simple, hands-on manner."

Creating video involves interpersonal skills such as cooperation and trust as well as communication and problem solving skills. Terry tries to instill these skills while instilling a sense of having fun, also. His teaching has included special populations: children and adults with physical and developmental disabilities, prison populations and children at high risk.

Until recently, he resided in Seattle where he created videos in a variety of genres: documentary, experimental, music video and video installation.



Annie Kathryn Ferguson, film/video production

Annie Ferguson began working in media through feature film productions and has happily worked her way down to small video productions. She holds a MA in Media Studies from the State University of New York at Buffalo. Her videos have been screened at national festivals and she has received several grants. In Buffalo she works with video collectives as well as on her own.

Annie believes strongly that the more a student understands about the process of making and practicing television, the more

they will be able to actively interpret the television images that surround us all. Keeping productions simple and working with familiar topics helps maintain students' interest and attention so that all can feel a part of the project.

Lives in: Buffalo, New York
Phone: (716) 886-4751 or (406) 442-5192
Available: throughout the year
Works with: fifth grade through adult

Bruce Weide, storytelling through video



Bruce Weide believes stories tell us how to make sense of the world. Through video, we can employ a new technology to rekindle interest in an ancient tradition — storytelling.

The popularity of video provides us with the opportunity to show students that they can use the family camcorder for more than taping relatives gathered around a Thanksgiving turkey—they can tell their own stories; they can create art. We can utilize video to enhance writing and communication skills, promote self-confidence and teamwork,

spark imagination, and instill a sense of place."

Bruce possesses an extensive background of non-traditional teaching experiences that range from working as an Outward Bound instructor to storytelling for Wild Sentry: The Northern Rockies Ambassador Wolf Program. He has published numerous magazine articles, a book, and two of his video programs won awards from the Montana Film and Video Festival, Best of the Northwest, and the International Wildlife Film Festival.

Lives in: Hamilton, Montana
Phone: (406) 363-7291 or 549-5245
Available: throughout the year
Works with: upper elementary and older



John Brandi, poetry

John Brandi is a poet and a painter whose expertise in creative writing and the visual arts has led to numerous residencies. For more than 15 years his vibrant energy and enthusiasm have played a vital force in reshaping students' and teachers' attitudes about poetry, art, the creative writing process, their senses of selves and the human community, their appreciation of language and the "technology of imagination."

John offers a stimulating residency for those just beginning

to tap the possibilities of creative language. Each day is a refreshing journey into dreams, memory, personal autobiography, the mysteries of nature, the magic of language, the joy and pathos of our human world. Learning to write is an obvious goal; becoming a confident, balanced, understanding individual is inherent in the process.

Lives In: Corrales, New Mexico
Phone: (505) 897-2177
Available: throughout the year
Works with: upper elementary through adult



David Cates, fiction

David Cates has been writing fiction for 13 years and has published nine short stories and a novel, *Hunger in America*. He has supported himself by working a variety of part-time and temporary jobs, from heavy construction, to teaching English to visiting Japanese students. He now lives with his wife and two daughters in Missoula and is working on a second novel.

"Stories should be fun. They add joy to our lives. They give us glimpses into such hard-to-glimpse things as beauty and

truth. But I also believe stories are vital to how we define and think of ourselves as human beings. I would like students to understand that stories are not simply entertainment, nor are they esoteric 'things' to be treated academically. Rather, I hope to teach that stories are what we use to grow up, to test and provoke our moral natures and to build compassion. We use stories in every decision we make, from choosing where we are going to live and what job we'll do, to how we treat our loved ones. Stories are as vital to our development as food and water."

Photo/Rosalie Cates



Daryl Chinn, poetry and short stories

Daryl Chinn has published two books of poems and feels all that a person does is connected to what he or she says or writes. He writes about working at his father's laundry; his family and teaching his children to speak Chinese; his work in Nevada, California, Alaska and Montana; cooking, building and his chickens; and the natural world and our place in it.

He asks students to practice listening and to write and to read poems and stories about things they do not ordinarily take time

to write about—their own lives and feelings. During his residencies students learn about and play with language, spend time alone writing and dreaming, use objects and other people's writing to get ideas, and work hard at writing in their communities.

"I assign students to write about themselves, although they may bring in their own work for us to listen and comment upon. I have organized student reading wherever I've gone and have found that most communities are very supportive and curious about what the students write."

Photo:Bob Scheer



Phil Condon, essay and fiction

Phil Condon's teaching experience includes previous MAC residencies, essay and fiction writing at the freshman, sophomore and junior level at the University of Montana, and community workshops for Hellgate Writers and the Missoula YWCA.

His approach to writing residencies with both high school students and adults is to try to model and instill a sense of fun and fascination, and to encourage and nurture students' innate honesty and imagination. He experiments with a wide variety of imaginative, humorous

and challenging exercises, as well as encouraging and advising students with writing they have begun on their own or in their classes. He tries to earn students' trust and respect and to work individually with them whenever possible. While he emphasizes the unique elements of story-writing, he also stresses the common features of all good writing: metaphor, image, detail, sound, surprise and honesty. He's receptive and helpful to all student work regardless of form.

Lives In: Arcata, California
Phone: (707) 822-6170 or 826-4131
Available: throughout the year
Works with: any age group



Mark Hamilton, poetry

Mark Hamilton is a poet, a teacher and a working scholar of the Lewis and Clark Expedition. As a teacher of poetry workshops, he enjoys the openness and free exchange of critical perspectives and artistic sensibilities that are honed in the discussions of art and the creative process. He has worked at all levels of college writing instruction, has tutored in community settings and has assisted in public schools. Being a generalist by nature and having had the educational opportunities to pursue cross-disciplinary studies,

along with creative writing, he is most willing to offer sponsoring groups diversity and flexibility of presentation, in rural as well as urban settings.

Montana is an adopted home-away-from-home. He first came to Montana in 1971 as an undergraduate in Wildlife Biology. He received an M.A. and B.A. in English and Comparative Literature from San Diego State University and an M.F.A. from the University of Montana in 1989.

Lives in: Muncie, Indiana
Phone: (317) 285-8527
Available: limited
Works with: high school students and adults



Michael Hogan, poetry and short story

Michael Hogan is the author of six books of poetry and a collection of short stories. This year he is teaching comparative literature and composition at a bilingual school in Guadalajara.

"I believe that words are like snakes we sleep with. If we honor them and respect them, they will protect us from the darkness which surrounds us. If we do not, then we are in real danger both as individuals and, collectively, as a society." Michael's life has been one devoted to language, both its beauty and its precision. He takes real joy in a finely crafted

piece of writing and tries to communicate that joy to his students. "Each generation is charged with renewing the world. To do this they need to be exposed to the models of the past, learn the disciplines of their craft and see the world clearly. To me, teaching writing is an adventure in which I and the students set out together, and then they leave me as they define their own experience, and then come back to me again so that together we can perfect it through revision and craft."



Lowell Jaeger, essay and poetry

Lowell Jaeger is a widely published poet and essayist and the winner of many awards, including fellowships from the National Endowment to the Arts and the Montana Arts Council. He provides students with stimulating and fun writing exercises which lead to more disciplined and structured assignments later on.

Lowell works to convince each student that he or she has "something to say." Students learn to write from their own experience, and they discover how each of our lives embody universal truths of interest to everyone.

Lives in: Guadalajara, Mexico

Phone: (641) 33-00

Available: throughout the year

Works with: high school students and adults

Lowell is interested in scheduling innovative residencies, teaching one day per week for four or five weeks. Each week he leaves the students with assignments to be done before his next visit.

Space between visits, he feels, allows the necessary percolation time to put new ideas and lessons into practice. "You can fire kids up in a week-long residency, but you can promote greater growth over a longer period of short but regular visits. Real writing gets done in disciplined, scheduled working hours over long stretches of a writer's life."



Timothy John Laskowski, story, novel and essay

Tim Laskowski believes that the most valuable and accessible things to write about are those around us in everyday life, amidst our families and communities. Much of his recent writing has explored his own Polish-American heritage, something he was inspired to do by his study of Native American literature. He feels writing is like a vision quest: a profoundly solitary activity, yet inseparably bound with the community. Writing, like a vision, takes on meaning when the individual shares it. Tim teaches writing by combining a peer workshop approach with

having students read samples of classical and contemporary fiction.

Lives in: Bigfork, Montana

Phone: (406) 756-3822

Available: throughout the year

Works with: junior high through adult

Tim is a Montana resident and published writer of stories, novels, reviews and literary essays. He has recently earned his doctorate in English, and has four years of teaching experience. He combines his literary and academic success with a broad experience of the non-academic world. He has worked for more than ten years with troubled youth, elderly, and the physically and mentally handicapped.



Nancy McCleery, poetry

Nancy McCleery has taught in over 125 schools, colleges, communities, art galleries and wellness centers. Her publications include poems in over 35 journals, four books of poetry, most recently *Polar Lights*, a handset, letterpress book from Transient Press, as well as libretti for two musical theater pieces, small handmade books, and multimedia videos based on her poems. She has edited five student anthologies. The production processes involved in these works are addressed in her residencies which focus on linked presentations for daily writing, rewriting, student

readings and discussions on craft, form, publishing and collaborative works.

Lives in: Lincoln, Nebraska

Phone: (402) 477-8363

Available: throughout the year

Works with: any age group

Nancy believes everyone has the potential to learn the craft of writing creatively; her emphasis on rewriting produces astonishing results. Teachers say her workshops also encourage students' listening skills, provide a "mini-course in contemporary writing," and offer possibilities in publishing not only for the page and oral readings but also with composers, musicians, dancers and visual artists.



Ruth Rudner, non-fiction emphasizing outdoors

Ruth Rudner is the author of seven published books and numerous articles for national publications. She finds inspiration for both books and articles in the outdoors, whether or not her writing deals directly with the outdoors. "Entering the outdoors — farm country, forest or mountains — allows me to focus clearly. Part of it is that I think differently while moving through space than when confined between walls. Landscape leads my thoughts, even if I am writing about an 'indoor' topic." Ruth has used this technique in workshops and seminars,

leading people into places where observation takes precedence over "thinking." The writing that comes out of these exercises is usually honest, clear and, often, moving. Self-consciousness seems to evaporate.

Ruth would like to take students into a variety of settings — outside of the classroom (and preferably outside any walls) — often enough that they become comfortable crafting into writing what they experience upon seeing. Ideally, at the end of any residency, she would like to have a public reading — by those who choose to read.



Cas Still, poetry

Cas Still has been exploring the geography of imagination since her childhood decision to be both a visual artist and poet. Cas draws upon her experience in the Caribbean, Central America and different regions of North America to help students express visual and verbal images that reflect their unique culture and viewpoints. Cas has organized numerous art exhibitions and poetry workshops as well as three Bahamian cross-cultural festivals. She has participated in art and poetry in public places including Miami Dial-A-Poem, the Nagasaki Shadow Project, and Blue Heaven

Children's Murals.

Her residency frees students to value and express their own experience while introducing them to diverse visual images that stimulate language, and to poems by adults and children from different cultures. She encourages students to try on new personas and viewpoints and to take chances.

Lives in: Bigfork, Montana

Phone: (406) 982-3217

Available: throughout the year

Works with: any age group

Students learn observation skills, how to discern the emotional details of their own lives, how to express them creatively and how to read their poems aloud.

Susan Terence, poetry



Susan Terence leads poetry-writing, playwriting, theater, puppetry, story-telling, mask-making and interdisciplinary arts workshops across the country in schools grades K-12, community centers, libraries, art centers and colleges.

Susan utilizes contemporary multicultural poetry, and endeavors to integrate her poetry units with class curriculums. Her aim in teaching poetry-writing is to have students "paint full pictures with words"; create exciting and original metaphors; discover the inherent music in language

through assonance, consonance, alliteration; enjoy new-found powers of self-expression; and to have students develop an appreciation and understanding of the writings of poets of various cultures.

Susan regularly integrates theater and oral interpretation with poetry, and likes to organize and facilitate public poetry readings by and for students and adults in the towns where she works. She often integrates puppetry, story-telling, and creative movement in her workshops for younger children.



Photo/Mahan Blue

Wayne Ude, fiction

Wayne Ude grew up in Harlem, Montana. He's the author of a novel, *Becoming Coyote*, and a collection of stories, *Buffalo*. His newest book is *Moyses I Will do Something: Seven Tales of Coyote*, for ages 10 and up. For 17 years he taught creative writing full-time in colleges and universities, the last six at Old Dominion University in Virginia, where he also served as director of creative writing, and taught a course in Methods of Teaching Creative Writing.

"We writers do an odd thing: we picture people and scenes

and events in our minds, and then we look for words which will make our readers again picture the things we saw."

Therefore, Wayne has students begin with a series of image-generation exercises; other exercises build step-by-step, on those images to create stories, poems, scripts or essays. He's interested in helping schools and communities organize writing contests,

and willing to serve as judge as a follow-up to his residency. He's very willing to conduct in-service sessions on methods of teaching creative writing.

Montana Arts Council

Larry D. Williams, Chair, *Great Falls*
Carol Novotne, Vice Chair, *Fort Harrison*
Carol Brenden, *Scobey*
Ann Cogswell, *Great Falls*
Beth Collier, *Shelby*
Diane M. Davies, *Polson*
Kathy Doeden, *Miles City*
John Dudas, *Kalispell*
Rick Holmes, *Great Falls*
James M. Haughey, *Billings*
Sody Jones, *Billings*
Bebe Kezar, *Whitefish*
Jack Nickels, Jr., *Fort Peck*
Jackie Parsons, *Browning*
James Whitlock, *Hamilton*

Advisory Committee Members

Many thanks to the following people who have generously given of their time and expertise in service on advisory committees for the recent and upcoming school years:

Henry Badt, <i>Hamilton</i>	Mick Duddo, <i>Pryor</i>	Rozan Pitcher, <i>Bozeman</i>
Les Benedict, <i>Helena</i>	Chuck Florence, <i>St. Ignatius</i>	John Rawlings, <i>Kalispell</i>
Randy Bolton, <i>Missoula</i>	Beverly Fox, <i>Helena</i>	Len Sargent, <i>Hundley Project</i>
Carol Brenden, <i>Scobey</i>	Ed Harris, <i>Billings</i>	Janelle Schultz, <i>Glasgow</i>
Diane Carroll, <i>Twin Bridges</i>	Dan Hart, <i>Bozeman</i>	Jim Schulz, <i>Helena</i>
Corky Clairmont, <i>Pabla</i>	JoElla Hug, <i>Missoula</i>	Corby Skinner, <i>Billings</i>
Beth Collier, <i>Shelby</i>	Margaret Johnson, <i>Missoula</i>	Margora Smith, <i>Bozeman</i>
Jim Craig, <i>Wolf Point</i>	Fred Longan, <i>Billings</i>	Steven Smith, <i>Outlook</i>
Gary Dalton, <i>Fl. Benton</i>	Wilma Matte, <i>Harlem</i>	Bess Snyder, <i>Billings</i>
Josh DeWeese, <i>Helena</i>	Lynne Merrick, <i>Belgrade</i>	Susan Stewart, <i>Bozeman</i>
Ian Elliott, <i>Billings</i>	Lynda Moss, <i>Billings</i>	Judy Ulrich, <i>Dillon</i>
Pam Erickson, <i>Hamilton</i>	Carol Novotne, <i>Fort Harrison</i>	Curly Bear Wagner, <i>Browning</i>
	Jackie Parsons, <i>Browning</i>	James Whitlock, <i>Hamilton</i>

Other Visiting Artist Programs in Montana

Schools and communities have a variety of needs for artists' visits. Perhaps you are interested in a performance or a one-day workshop. These shorter programs generally do not fit the Artists in Schools/Community's program guidelines. There are several other programs and organizations in Montana with which you might consult about visiting artists and companies.

The Montana Arts Council Underwriting Assistance Program provides partial funding for performances and workshops with professional-quality touring performing arts companies. This program is especially targeted for smaller, geographically isolated communities. There are limits to funding. Performances must be open to the public for an admission fee. Contact: Bill Pratt at the Montana Arts Council, 444-6430.

Missoula Children's Theatre is a touring theater company that utilizes two actors and up to 50 local performers in the production of a children's play. These professional actors serve also as directors and teachers as they cast the production, rehearse the show, and perform with their local cast all in one week. This group now presents its unique workshop/performance in more than 17 states and in Canada. Contact: Terri Elander at MCT, 221 East Front Street, Missoula, MT 59802, 728-1911.

Young Audiences is an organization that provides professional performances and short workshops in music, dance and theater in schools throughout Montana, underwriting about half the cost of designing and presenting these programs. During the last several years this program has expanded to reach more than 30 counties and many small rural schools. Contact: Young Audiences, P.O. Box 9096, Missoula, MT 59807, 721-5924.

Very Special Arts-Montana assists in sponsoring and presenting programs for students with special needs. An affiliate of the national Very Special Arts and the Kennedy Center for the Performing Arts, the group has actively sponsored programs and trained artists in Montana for many years. Contact: Katrina Ruhland, Very Special Arts-Montana, 46 Corbin Hall, University of Montana, Missoula, MT 59812, 243-4847 or 243-5467 (messages and TDD).

Local artists are often willing and eager to share their work with students and community members through workshops, demonstrations, performances, etc. If you think there may be artists in your community that you do not know, contact the Montana Arts Council for a list of people in your area. Ask for Kathy Burt for assistance with an "ArtistSearch" list, 444-6430.

Other Arts Education Programs in Montana

Montana Comprehensive Arts Education Plan has been developed through a cooperative process undertaken by the Montana Arts Council, the Montana Alliance for Arts Education and the Office of Public Instruction. The plan provides a framework for advancing the arts and arts education in Montana schools and communities. Contact: Montana Arts Council, 316 North Park Ave., Helena, MT 59620.

Spring All Arts Event provides creative arts education workshops for teachers and administrators working in Montana's rural schools. Events are scheduled annually each spring 1994 and are co-sponsored by the Montana Arts Council, the Montana Alliance for Arts Education and the Office of Public Instruction. Contact Robin Bailey: Montana Alliance for Arts Education, P.O. Box 1498, Kalispell, MT 59903.

Big Sky Telegraph is a computer bulletin board with many special applications for Montana schools, with an emphasis on rural schools. Teachers can communicate with each other via computer as well as access a wealth of information. A self-teaching booklet is available for credit. Costs are very reasonable for this informative service. Contact: Frank Odasz, Western Montana College, Dillon, MT 59725.

The University of Montana Graduate Program in Interdisciplinary Arts Education—"The Creative Pulse"—began in the summer of 1990. This program provides an opportunity to earn a graduate degree through three intensive summer programs and associated field work. In addition to the degree program, each summer five one-week courses covering topics in arts and arts education are offered for credit. Contact: Office of the Dean, School of Fine Arts, The University of Montana, Missoula, MT 59812.

Montana Alliance for Arts Education members include artists, teachers, arts administrators, university professors and many other arts professionals. The group meets annually and sponsors a variety of arts education programs throughout the year. Contact: Claudette Morton, State Chair, Montana Alliance for Arts Education, P.O. Box 1498, Kalispell, MT 59903-1498.

Montana Visual Art Education Institute and Montana Creative Writing/Drama Education Institute provide intensive education for specialists and elementary classroom teachers in teaching a variety of aspects of the arts. These are summer programs of about a week. Credit is available. Contact Robin Bailey: Montana Alliance for Arts Education, P.O. Box 1498, Kalispell, MT 59903.

Visual Arts Curriculum Guide is an outline for developing or formalizing a visual arts education program in schools or school districts. Similar guides may soon be developed in other arts disciplines. Contact: Arts Education Specialist, Office of Public Instruction, Capitol Station, Helena, MT 59620.

Montana Office of Public Instruction has a wealth of information about arts curricula, current research, resources in Montana and national trends. Contact: Arts Education Specialist, Office of Public Instruction, Capitol Station, Helena, MT 59620.

Arts Education through Tribal Colleges project is funded through the National Endowment for the Arts and is designed to increase and improve arts education opportunities for Montana's American Indian students. Contact: Wiima Matte, P.O. Box 938, Harlem, MT 59526.

Residencies & Special Projects

Residencies

What is a residency?

A period of time when an artist works in a school or with a community organization to provide creative experiences for students. Activities may include workshops, in-service programs, lectures, performances, readings, special presentations or classes with a focus on creative expression.

Residencies in Montana range from one-week visits to full school-year residencies. The most creative, rewarding and successful residencies are planned cooperatively between artist and sponsor; this is the key to a good residency.

Both the artists who work in this program and those who seek to sponsor a program must apply to the Montana Arts Council. Artists must show professional standing and a commitment to art as a life direction. Sponsors must show a need for the program as well as a commitment to cooperative planning and coordination. Applications are reviewed by committees made up of artists and educators from across the state.

Brief History of the Program in Montana

In 1970 the Artists in Schools/Communities program began in Montana with 11 posts visiting fewer than 20 schools. Since that time the program has expanded to include artists working in the visual arts, other areas of creative writing, theatre, dance, film and video, music, and the folk arts. Artists now work in residencies based in more than 150 elementary and secondary schools, colleges, art centers and community theaters throughout the state. Funded through the National Endowment for the Arts, the State of Montana and local sponsors, the program continues to grow and serve communities from Whitefish to Billings, Outlook to Butte and encourages the creativity of more than 20,000 Montana students, teachers and community members as well as artists from throughout the United States.

Montana Program Description

The Montana Artists in Schools/Communities Program integrates working artists into the daily activities of schools and communities. Residencies provide firsthand experiences, role models, strengthening of existing arts efforts and stimulus for the community, while also providing personal work time and the opportunity to participate in the total life of a school or community for the artist.

The program encourages residencies that involve community members as well as teacher in-service workshops. Artists and sponsors should select at least one group of students for prolonged contact during the residency. Both artists and sponsors evaluate each residency at its completion.

The program annually supports about 50 one-week to four-week residencies based in school and community settings throughout the state. In addition, the program supports a few longer residencies of five to 10 months. If you are interested in sponsoring a long-term residency you will have to contact MAC at least four months before the long-term application deadline to discuss your plans.

Deadlines for Residencies

During the 1994-95 school year these deadlines will be enforced. Please make sure your application is on time. Applications for short residencies are reviewed monthly. Applications for special projects and long-term residencies are reviewed only once a year. Use this guide to determine the deadline for your application. Please note that you are encouraged to submit an application earlier than the latest deadline as listed below; funds are limited, and later applications may not be approved due to lack of available support.

SHORT-TERM RESIDENCIES

Starting on or after	Postmark deadline	Committee review date	You will be notified by
Oct. 1, 1994	Aug. 31, 1994	Sept. 5, 1994	Sept. 12, 1994
Nov. 1, 1994	Sept. 23, 1994	Oct. 3, 1994	Oct. 10, 1994
Dec. 1, 1994	Oct. 28, 1994	Nov. 7, 1994	Nov. 14, 1994
Jan. 1, 1995	Nov. 25, 1994	Dec. 5, 1994	Dec. 12, 1994
Feb. 1, 1995	Dec. 23, 1994	Jan. 2, 1995	Jan. 9, 1995
March 1, 1995	Jan. 27, 1995	Feb. 6, 1995	Feb. 13, 1995
April 1, 1995	Feb. 24, 1995	March 6, 1995	March 13, 1995
May 1, 1995 early in School Year 1995-96	March 24, 1995	April 3, 1995	April 10, 1995
	April 21, 1995	May 1, 1995	May 8, 1995

LONG-TERM RESIDENCIES IN SCHOOL YEAR 1995-96

Postmark deadline: March 24, 1995

Special Projects

A school, community organization or statewide organization may apply for funds to support up to half of the costs of a specially designed project in arts education. These grants support creative or innovative arts education projects that will significantly change the status of arts education in an area. Your application must clearly describe how this will be accomplished through your proposed project. Application must be made by a school or 501(c)(3) non-profit organization, but the idea may be initiated by an individual or artist.

Projects applying for funds through this category must:

- seek to have short-term or long-term impact on arts education in a school, community, region or in the state,
- involve professional artists and educators at all levels of planning,
- have a high level of artistic quality,
- not have received funding from this category for the same project in the past (statewide projects are exempt from this requirement), and
- have plans to distribute information about the project to other groups or schools that could sponsor similar projects or adequate plans for statewide marketing.
- must occur fiscal year 1995 (July 1, 1994-June 30, 1995). Projects may extend past June 30, 1995 only with prior approval from MAC.

The following activities are not eligible for funding through this category:

- purchase of already published curriculum materials, equipment or reference materials,
- payment of teachers for teaching the arts in schools,
- tuition assistance or scholarships for degree-seeking students,
- contests for students or teachers,
- projects which have already been completed or are currently showing a deficit, or
- replacement of funds that are normally budgeted for a project.

How to Apply

1. Form a small planning committee to refine an idea for a special project. Write lists of why you need the project, what you hope to accomplish through the project and how this will be accomplished. Be sure to ask yourselves:

- Who will be served through the project?
- What will transpire during the project?
- When will the project occur?
- How long will the project last?

• Where will the project take place?

• How will we raise the necessary funds to support the project?

2. Appoint one person from the committee to serve as local coordinator. This person will be the link between your organization and the Montana Arts Council. He or she will also oversee the planning and make sure all necessary arrangements are made and paperwork is submitted.

3. Further refine your proposal. Develop a budget for the project. Call the Montana Arts Council if you have questions.

4. Complete the application form. Be sure to answer all questions fully, but briefly. Incomplete applications will be returned.

5. Submit one original, signed application to the Montana Arts Council. You must submit a separate application for each project that you wish to sponsor. Applications will be reviewed by an advisory committee made up of artists and arts educators and will be judged on the basis of:

- impact on education (at any/all levels),
- creative/innovative nature of project,
- involvement of professional artists and educators,
- artistic quality of the project,
- appropriateness of budget and demonstrated ability of the applicant to carry out the project,
- demonstrated need, and
- quality of evaluation processes.

Several weeks after deadline, you will receive a letter notifying you that your application has been approved, approved with conditions or disapproved. The letter will tell you what to do next.

6. After approval, begin planning specific activities and schedules for the project.

7. Periodically evaluate the successes and shortcomings of the project. It is best to have a meeting of the people involved at the end of the project to complete the evaluation form provided by the Montana Arts Council. This is a good time to make notes about plans for future projects.

Money Matters

The Montana Arts Council Artists in Schools/Communities program can support up to 50 percent of the total cost of the project. Most grants are \$300 to \$1,700. If you plan to apply for special project funds, please feel free to call the Montana Arts Council staff to discuss your budget.

Deadlines for Special Projects

Postmark deadline	Committee review date	You will be notified by
Oct. 28, 1994	Nov. 7, 1994	Nov. 14, 1994

Goals and Objectives of the Program

The Montana Artists in Schools/Communities program seeks to advocate and provide the following for all Montanans:

- equal and fair access to arts experiences and arts education;
- active arts programs in every community and exchange among communities, cultures, nations;
- basic quality arts education for all students, kindergarten through grade 12;
- qualified teachers, knowledgeable administrators and effective teaching conditions for the arts;
- increased awareness of the values of the arts and arts education;
- lifelong arts education for all Montanans; and
- increased support (governmental, private, individual) for the arts and arts education.

The Montana Artists in Schools/Communities program seeks to encourage:

- creative thinking and problem-solving;
- discussion and debate of issues;
- interaction and cooperation among students, teachers, administrators, local groups, parents and community members;
- creativity as a basis for one's life work, as a tool in teaching and as a means for expression;
- first-hand creative experiences for students (of all ages), teachers, administrators, local groups, parents and community members; and
- opportunities for professional artists to engage in programs that involve them in the life of a school or community.

Guidelines for Sponsors

Rules

- Residencies must last at least one week or 20 workshop hours unless special arrangements are made in advance of application.
- Artists may work with classes only four periods per day; the remainder of the work day is reserved for the artist's personal creative work. Remember that

blocks of time are important for creative work — an hour may not be enough to even get started.

- Sustained contact with at least one group of students is essential. In a one-week residency, the artist must meet with at least one group of students for a total of five class periods or five hours; class size may not exceed 30 students.

Recommendations

- Know what you want from the program, but be flexible enough to work with the ideas of the artist.
- Understand that it is impossible in many schools to provide equal contact for every student and still maintain quality in the residency experience; consider using an assembly and/or a multi-year plan for residencies as you try to serve each child.
- Smaller class size will help improve the person-to-person contact that makes

this program successful.

- Teachers must remain in the classroom during the artist's visit, but it is even better if they participate in the activities with students.
- During planning, discuss studio space or rehearsal space needs with the artist; try to meet his/her needs.
- Take advantage of the artist's presence in your community by reserving time for a teacher in-service activity with the artist or a community presentation.

How to Apply

1. Form a small planning committee to explore the idea of a residency. You may want to start with questions like:
 - Who will be served through the residency?
 - What will happen during the residency?
 - When will it occur and how long will it last?
 - Where will the residency take place, and where will the artist's studio/work space be located?
 - How will we raise the necessary funds to support the residency?
2. Appoint one person from your school or organization who will serve as local coordinator — the link between your organization and the artist. He or she will also oversee the planning and make sure all necessary arrangements are made and paperwork submitted.
3. Select one or more artists with whom you would like to work from the roster. Artists' telephone numbers are provided so that if you would like to discuss your plans with several different artists before you make a selection, you may. In special cases, additional artists may be available. Call the Montana Arts Council if you have questions.
4. Select one or more dates for your residency.
5. Complete the residency application form (pullout section). Be sure to answer all questions fully, but briefly. Incomplete applications will be returned. Mail one original, signed application to the Montana Arts Council by the appropriate deadline listed on page 14. It is likely that late applications will not be approved.

6. An advisory committee made up of artists and educators from across the state reviews applications and makes recommendations for funding. After this review, you will receive a letter notifying you that your application has been approved, approved with conditions or disapproved. The letter will tell you what to do next.

If an application is disapproved, sponsors are invited to rewrite the application and submit it again. Most of these resubmissions are then successful. The Montana Arts Council staff is available to assist you at any time in planning, applying for or evaluating your residency.

7. After approval:
 - A. contact the artist immediately and begin planning specific activities and schedules for the program, and
 - B. contact the Montana Arts Council immediately to confirm your selected residency dates.
8. Publicize your residency through a variety of media (school newsletter, local newspaper, local television and radio stations). Be sure to use the following statement on all publicity materials: "This Artists in Schools/Communities program is partially supported by grants from the National Endowment for the Arts, the Montana Arts Council and the State of Montana."
9. Periodically evaluate the successes and shortcomings of the residency. People involved in the residency should meet at its conclusion to complete the evaluation form provided by the Montana Arts Council. This is a good time to make notes about plans for future residencies.
10. Pay the artist on the final day of the residency and promptly return evaluation form, in-kind report and proof of payment.

Money Matters

Short-term residency (five to forty days):

- Residency fees are dependent on experience and need requirements of the artist(s). Individual artists are paid an honorarium base which ranges from \$400 to \$700 a week. Duo artists are paid an honorarium base which ranges from \$800 to \$1,300 a week. Companies are paid an honorarium base of \$1,600 to \$8,000 a week.
- If the residency is more than 50 miles from the artist's home a \$235 per week payment for food and lodging is added to the cost of the residency (some artists will negotiate this fee). Plus a travel expense of 28¢ a mile or the lowest available airfare or train/bus fare. Artists are then responsible for their own travel arrangements as well as food and lodging expenses.
- MAC will not exceed a maximum weekly payment of \$475 for individual artists, \$675 for a duo, and \$1200 for a company.
- The sponsor will pay the artist the full residency fee on the last day of the residency. MAC will remit half the total (up to \$475 per week for individual artist; up to \$675 per week for a duo; and up to \$1,200 per week for a company) for the residency within two weeks of the receipt of a photocopy of artist's check, an in-kind report, and an evaluation form.

Average cost of one-week residency with an individual artist

\$ 400	per week/base
\$ 235	per week for food/lodging
\$.56 travel	(28¢ per mile x 200 miles)
\$ 691 Total	Sponsor pays \$345; MAC pays \$346
Average cost of one-week residency with a duo	
\$ 800	per week/base
\$ 470	per week for food/lodging
\$ 84 travel	(28¢ per mile x 300 miles)
\$ 1,354 Total	Sponsor pays \$679; MAC pays \$675
Average cost of one-week residency with a company	
\$ 1,860	per week/base
\$ 940	per week for food/lodging
\$ 400 travel	(airfare)
\$ 3,200 Total	Sponsor pays \$2000; MAC pays \$1,200

Long-term residency (41 or more days):

The cost of a long-term residency varies. If you are interested in sponsoring a long-term residency within your community, you will need to call the Montana Arts Council at least four months before the long-term application is due to discuss your plans. Long-term application deadline: March 24, 1995.

Sample Residency Schedule

Below you will see an example of an average residency week. Use this when completing your application form. Note that the artist works with students, teachers or audiences for only four periods per day. Also, every day from 1-2 p.m. and 2-3 p.m. the artist works with fourth graders in classes "4-A" and "4-B"; this is an example of sustained contact (at least five class periods with the

same students). There is time for a planning meeting, an all-school assembly, an in-service program for teachers and an evening community event.

In this example, not every student in the school is served equally. But if the school sponsored a residency each year, every fourth-grader would have the benefits of working closely with an artist.

	8-9am	9-10am	10-11am	11am-12	12-1pm	1-2pm	2-3pm	evening
Mon. grade level number of students	plan mtg. 10 teachers	plan mtg. 325	assembly	prep. time	lunch	grade 4-A 24	grade 4-B 26	
Tues. grade level number of students	STUDIO	STUDIO	grade 5-A 28	grade 5-B 22	lunch	grade 4-A 24	grade 4-B 26	
Wed. grade level number of students	STUDIO	STUDIO	STUDIO	STUDIO	lunch	grade 4-A 24	grade 4-B 26	in-service 15 teachers
Thurs. grade level number of students	STUDIO	STUDIO	STUDIO	grade 2 52	lunch	grade 4-A 24	grade 4-B 26	event 410 people
Fri. grade level number of students	STUDIO	STUDIO	grade 3-A 20	grade 3-B 30	lunch	grade 4-A 24	grade 4-B 26	

Questions that the sponsor should ask the artist

- Are there any arrangements with which you need assistance?
- What do you need for studio/rehearsal/work space?
- What kind of space do you need to work with the students?
- What supplies, materials and equipment will we need for the residency?
- May we set up some media interviews for you?
- What would you like to do with the students?
- What would you like to accomplish through this residency?
- Can we discuss the tentative schedule from our application form?
- How can we best prepare students for your visit?
- Will your residency include a teacher in-service and/or a community activity?

Guidelines for Artists

Recommendations

- Understand that acceptance into this program means that you become a part of the artist roster; it is not a guarantee of work (in fact, most of the artists on the roster will work only a few weeks in Montana).
- Share your own work with students and teachers.
- Take advantage of your time in the community by attending local events, etc.
- Be sensitive to school policies and procedures in your selection of classroom materials.

- Meet with the teachers and administrators with whom you will work before the start of the residency (use a teleconference or meet the night before if possible).
- Try to schedule a public event (performance, lecture, reading, slide presentation) and a creative activity for teachers—"in-service"—during each residency.
- Know who the local coordinator for the residency is and refer all your requests to that person.

Application Information

Eligibility

To be eligible for the Montana Artists in Schools/Communities program, an applicant must:

- 1) Submit a complete application including appropriate support materials as specified postmarked by January 6, 1995;
- 2) Be at least 18 years old by January 6, 1995;
- 3) Consider the pursuit of his/her art form a life direction; and
- 4) Not be a degree-seeking student during the 1995-96 or 1996-97 academic years.

Selection

In all disciplines the excellence of the applicant's work, demonstrated creativity, and artistic skills are the primary criteria used in selecting artists for work in the program. In addition, statements, resume and letters of

recommendation will be used to determine the applicant's abilities (other than artistic) for work in this program. Montana organizations' and schools' ability to pay will be considered in comparison to the applicant's proposed cost schedule. Additional materials submitted (catalogs, programs, etc.) will also be considered as evidence of the applicant's past and present work and achievements. Advisory panelists, selected for their expertise in a discipline (dance, music, etc.), will review all applications and make recommendations to the Montana Arts Council staff.

Deadline

Complete applications must be postmarked by **January 6, 1995**. Late or incomplete applications will not be accepted.

Final announcement of the artists to be included in the 1995-96 and 1996-97 Montana Artists in Schools/Communities program in Montana will be made by April 15, 1995. Application materials will also be returned by that date.

Application Procedure

Please Submit:

- 1) Typed, completed form (three copies plus the original of each of three pages of application form).
- 2) Biography or resume (four copies).
- 3) Samples of your works as specified.*
- 4) Three current letters of recommendation.
- 5) Self-addressed envelope and sufficient postage for return of application materials.**
- 6) OPTIONAL — Up to five additional items (catalogs, news clippings, reviews, etc.) to support your application. Clearly label each item with your name, address and the words "return to artist."*

Samples of Your Work and Labeling

Artists are required to submit samples of their work as described below unless special arrangements are made by contacting the Montana Arts Council staff at 444-6430. List all samples of your work on the application form. Since most advisory committee members must make decisions based on tapes or slides, it is imperative that these samples of your work be of the highest quality. Artists should submit the following with the application:

Dance, Theater, Media

- 10-minute recording on standard 1/2 inch VHS videotape or four complete copies of the same play (see instructions)

Music, Opera

- A 10-minute recording on a standard audio cassette (see instructions)

Visual Arts, Design Arts, Crafts, Photography

- 10 color slides (see instructions)

Literature

- Four complete copies of no more than 10 pages of writing samples (see instructions)

Interdisciplinary, Folk Arts

- Of the above-listed methods of documentation of work, select the most appropriate

Instructions for Submitting Tapes

When submitting audio tapes, videotapes or film, be sure to label both the tape and the box or case with the applicant's name and title(s) of works. Tapes should be well-produced and present an overview of the applicant's best work completed during the last two years. A sample tape of not more than 10 minutes showing excerpts from several works is suggested. On the chart on the application form, list excerpts' titles, media, time length, date completed, budget and part played by applicant. Additional tapes may be submitted as part of the applicant's OPTIONAL items.

Instructions for Submitting Written Materials

Writing samples submitted should be typed, double-spaced and present an overview of the applicant's best work completed during the last two years. The applicant's name should appear ONLY on the first page. Pages should be numbered. On the application form, list titles and date completed. Additional written materials may be submitted as part of the applicant's OPTIONAL items.

Instructions for Submitting Slides

Slides submitted should be well-photographed and present an overview of the applicant's best work completed during the last two years. When surface or texture is important, one slide should show detail. Slides should be suitable for carousel projection. Glass slides are not recommended. All slides should be placed in a protective vinyl sheet and individually labeled with an "X" in the lower left-hand corner when holding the slide right-side-up with the correct left-to-right orientation (see diagram at right) and the applicant's last name with the corresponding number from the chart. On the application form, list works' titles, media, size, date completed, budget and part played by applicant. Additional slides may be submitted as part of the applicant's OPTIONAL items.

Note

Artists who have been accepted onto the rosters of the states of Nebraska, North Dakota, South Dakota or Wyoming Arts in Education programs are eligible to participate in this program without submitting an application, but will not be listed in this publication. Please call the Montana Arts Council for more information.

* The Montana Arts Council cannot be responsible for original artwork submitted under the Artists in Schools/Communities application process; therefore, original artwork will not be accepted. Do not send original or irreplaceable materials; the Montana Arts Council accepts no liability for the loss or damage of original or one-of-a-kind materials submitted with this application.

** Works will be returned by first class mail unless otherwise requested by applicant. Other options include: UPS, registered mail, insured mail and priority mail. Sufficient funds and clear instructions must accompany your application to cover charges for any extra services.

Money Matters

Individual artists are paid an honorarium that includes a base of \$400 per week of residency work, plus travel at cost. If a residency is more than 50 miles from the artist's home, \$235 is added. These amounts may vary according to the length of a residency, number of persons in a company or other special circumstances. Artists are responsible for their own travel arrangements as well as travel, food and lodging expenses. Payments are presented by the sponsor on the last day of the residency. Long-term residencies carry a 10-month honorarium of \$11,000 plus \$3,000 for personal supplies and a \$1,000 guest

artist budget.

Artists may apply to the program every other year (in January of odd-numbered years). Artists' applications are reviewed by advisory committees comprised of professional artists and arts educators. These committees will select 60 to 70 artists and companies for a two-year roster. Potential sponsors will review this roster to select artists for their schools or communities. The program ultimately provides work for about 80 percent of these artists, approximately two-thirds of whom live outside the state. Many artists work only two to four weeks per year in this program.

Artist Application Check List

- Three signed copies of a dated application form
- Four copies of a current résumé
- Correctly labeled supplemental materials (slides, audio & video cassettes & scores)
- Optional materials & a list of those items
- Self addressed envelope with sufficient postage for return of support materials
- Work sample list

Questions that the artist should ask the sponsor

- Is there an inexpensive motel near the school or site of residency activity?
- Can someone meet me at the plane, train or bus?
- Describe the space(s) where I will be working with students.
- Describe possible studio/rehearsal/work spaces(s) that I might use.
- What is the city/town like?
- What are the current "hot topics" in the town or at the school?
- What kinds of activities most interest you or your students?
- What would you like to accomplish through this residency?
- Can we discuss the tentative schedule from your application form?
- Are there specific policies covering this residency of which I should be aware?
- What kinds of materials can I send you to help you prepare for the residency?